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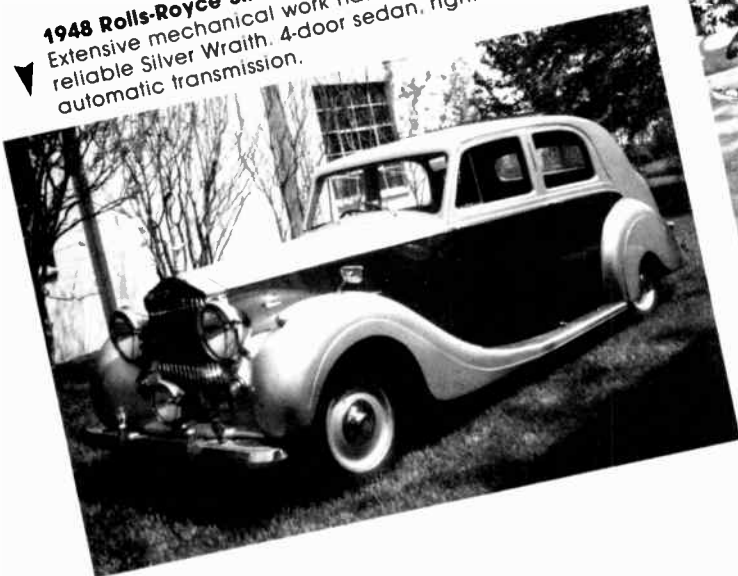
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Vol. X, No. 24

November 24–December 14, 1986

FEATURES

When the Band recorded *Music From Big Pink* back in '68, the rock press made a big deal out of the fact that the group had been together for *an entire decade*. These days, it's unusual to find a veteran band that *hasn't* been together for ten years or more. Yup, the amazing fact is, lots of people have made full-fledged careers for themselves in rock & roll; Bruce Springsteen's father isn't the only authority figure who's been proved wrong by a seemingly wayward son or daughter. So let's just call this the We Told You So issue and dedicate it to the dads of Phil & Dave Alvin, Steve Barri, Pat DiNizio, Lisa Fancher, Daryl Hall, Steve Krikorian, and Peter McIan. Actually, let's extend that to include the fathers of the staff, contributors, and readers of this magazine. So waddaya want for Christmas, Dad—O! Blue Eyes or the Boss?—*B.S.*

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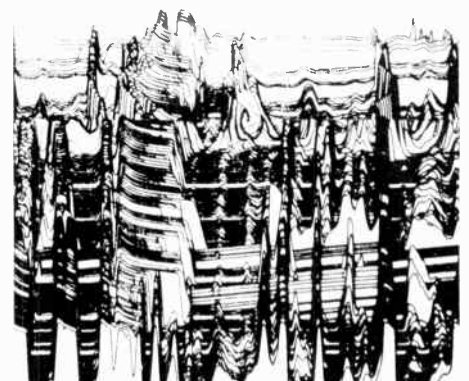
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Feedback

Ed. note: Due to the amount of mail we've received in recent days, we felt it necessary to expand this issue's Feedback section to a full page.

The Essence of Purity

Dear MC:

In response to the Feedback letter Ann Boleyn of Hellion wrote in the November 10 issue, I have one word: absurd. It's obvious that Pure Rock KNAC 105.5 is still the only true hard rock station in the West (if not in the land). I assure you that we will continue to play the best hard rock available, break new and up-and-coming bands, and feature the purest rock on the Pure Rock Local Show, Pure Metal and Pure Rock Import Shows. We are absolutely dedicated to the concept of pure hard rock. I hope this clarifies any misunderstandings.

Jimmy "The Armored Saint" Christopher
Program Director
Pure Rock 105.5 KNAC

KNAC Knock Retracted

Dear MC:

First off, I would like to thank *Music Connection's* staff for their continued support of Southern California's hard rock and heavy metal bands. Throughout the past few years, *Music Connection* has provided local musicians with one of their most valuable sources of information.

In the Nov. 10 issue, *Music Connection* printed a letter which I had written regarding KNAC's proposed elimination of speed metal from the station's regular programming. After I submitted the letter to *Music Connection*, I learned that KNAC was going to stick to their guns and that they had no intentions of removing these heavier bands from the format. At this time I contacted *Music Connection* and asked that this letter not be printed. However, due to a mistake, this message was not relayed to the editor, and the letter was mistakenly printed.

Anyone who has heard KNAC lately will know that the station is continuing to play groups like Megadeth, Motorhead, and Metallica, as well as bands like Cinderella, Poison, and Van Halen. No matter what kind of hard rock or metal you like, you're certain to hear it on KNAC!

Ann Boleyn
Vocalist, Hellion
Van Nuys, CA

Ed. note: While Boleyn's kind words regarding the magazine and KNAC are appreciated, no one on the MC staff recalls having a phone conversation with her in regard to this or any other matter.

Do You Still Believe in Magic?

Dear MC:

Having read Jim Ladd's commentary on rock radio in the Nov. 10 MC, I once again have renewed hope for the music business. Though there will always be fresh, creative new talent on the scene, access to the major airwaves has become hard to come by in the past decade. As more and more bands are forced to dilute their material, preening and polishing it toward industry acceptance, it sometimes seems the once-bright flame of rock & roll has grown somewhat dim. Knowing that people like Jim Ladd are involved with radio is a blessing to myself and to the many others who still believe in the excitement, honesty, and emotion that the best rock & roll can project.

Yes, "magic" was the right word, Jim, and as long as people such as yourself are around, the magic can live on. Thank you for your words, and most of all, your continued faith in the true spirit of rock & roll. Come back soon, Jim—we need you.

Bob Phelps
Hollywood, CA

The Me(diocre) Decade

Dear MC:

Let's hear it for Jim Ladd! In the age of Whitney Houston, Madonna, Belinda, and Bon Jovi—we have come a long way. But Jim, think about it. Is it really the station managers who are to blame? Let's go even further: Perhaps the magic has been lost in the A&R departments. And I can remember when we'd all complain about the state of music of the Seventies (no, I'm only 23).

Kent Wilder
Van Nuys, CA

Red Rivers Volley

Dear MC:

I was both amazed and puzzled to read Margaret Arana's review of Red Shoes in your November 10 issue, as she seems to be describing a show that never took place. I happen to have been in the audience that night as I am a great fan of the musical group Red Shoes. They were not wearing, as she described, "lace, leather, and all kinds of neat, new wave items." Could it possibly be that Miss Arana never attended the show? Then I feel her attack on Red Shoes was vicious, bitchy, and totally uncalled for. Has someone in the group done her wrong? I am one of a fast growing group of Red Shoes fans. I saw them two years ago in a little club

in Malibu and since then have followed them constantly—watching them grow both as performers and musicians. I have no connection with the group outside of the fact that I think they are super.

Joan Rivers
Los Angeles, CA

Show of Farce

Dear MC:

We're the management company that received a review on your issue dated November 10. However, we requested that you send a qualified person to review Red Shoes' performance, not ours. The review is a total farce. First, Margaret Arana's description of what Red Shoes played, who sang, and what they wore is totally inaccurate! We question her attendance.

Secondly, it seems she reviewed the press kit we sent her, and she couldn't even do *that* right! Much to our disappointment, ladies and gentlemen, we DO NOT manage Joan Rivers or Cheech Marin. And much to your reviewer's dismay, we are *not* middle-aged men dressing up young women in "Leather, lace, and neat new wave items." We suggest that on our next review you send a competent and credible journalist.

By the way, we remain very proud to manage Red Shoes!

Rosie & Dora
DMR Management
Van Nuys, CA

Red Shoes See Red

Dear Margaret Arana:

Do we know you? Obviously you don't know us! We're Red Shoes, the band you *think* you reviewed in the November 10 issue. We thought it was *Music Connection* policy to review bands, not their press kits; but considering you're not listed as a contributor, we guess you're exempt. You may *think* we have one lead singer, but if you had attended our Roxy performance, you would have seen Terri Lee Holm, Debi Burke, and Mary Harris *all* sharing lead vocals. As for our material, we guess you could call "I Want You" a "full-blown rocker" if you consider Little Feat to be a "full-blown" rock & roll band. And those "middle-aged men in the back wearing Red Shoes T-shirts" were not our managers! DMR Management consists of Dora Rosas and Rosie Jaramillo (we always thought they were sisters, not brothers). Regarding musicianship: Technically, Marg, you failed to notice (check that picture again!) the invisible rhythm team of Debi Burke and Dina Neves, who are both simply green with envy that DMR got mentioned more than they did! Guitarist Terri Lee Holm with much "aplomb and confidence" played more than a few solos—eight out of ten, to be exact. Luck-

ily, Margie, Michael Des Barres, Andy Taylor, and Morris Day don't share your opinion concerning Mary Harris' ability to play keyboards and sing at the same time. And by the way Maggie, we did not wear "leather, lace," or "all kinds of neat new wave items" at the show (as we did in the picture, which was taken six months ago), unless you call white tails leather, lace, or a neat new wave item. Sorry Mag, it wasn't our management's idea. Too bad you left the *second* the band went on and missed our show and our encore, which the SRO audience asked for with even more "aplomb and confidence" than before. We thought this was to be a review of our performance, not a forum for an individual to alienate so many (Red Shoes, DMR Management, the audience, Glendale, and middle-aged men).

Pretty funny this review business, huh, Peggy.

Red Shoes
Van Nuys, CA

Double-Cheesed Off

Dear MC:

I just read the supposed review of Red Shoes by your alleged critic Margaret Arana. I was at that Roxy show. Where the hell was Margaret? It was a fantastic show. The crowd loved it. Red Shoes' playing and singing were professional. It's a shame they weren't reviewed by a professional critic. Margaret might have been able to gauge the crowd's response if she didn't have her head so far up her ass. How about sending Margaret to something she's capable of reviewing like a McDonalds opening. Next time, send a *reviewer* to see Red Shoes.

Ron Zwang
Los Angeles, CA



Ed. note: Never before have we seen such a large-scale reaction to a negative review; Red Shoes apparently has quite a following. To set the record straight, Margaret Arana is a veteran L.A. musician who has recorded and performed with Kommunity FK. "Of course I attended the show at the Roxy," Arana told us. "I will admit that I was mistaken about the band's management also managing Joan Rivers and Cheech Marin—the press package I was given was very misleading and mentioned their names, and several others, as if they were clients. Joan Rivers, though, does have a connection with the group—her management office (Bill Sammeth Organization) has informed me that Rivers employs someone at her house who is associated with Red Shoes." At any rate, Arana feels she wrote an "honest" review.



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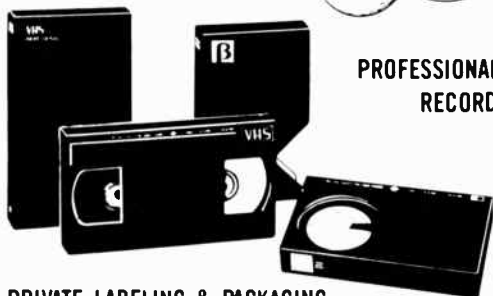
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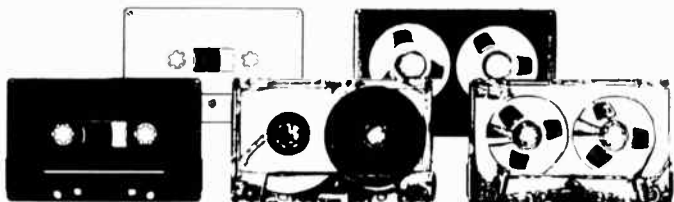


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News

CONSUMER

MIDI City: The Low-Key Hi-Tech Music Store

by Murdoch McBride

LOS ANGELES—After years of operating several Guitar Centers (and numerous other music stores), veteran retailer Mark Spiwak has inaugurated MIDI City, a throw-back to what he calls the "good old days" of music stores. Unlike competing stores which, Spiwak says, tend to "resent" the presence of buyers after they've made their purchases, local musicians going to MIDI City are promised extensive service and after-sale support in the areas of computer music, MIDI technology, and the traditional instruments.

Located on Pico Boulevard, just east of Fairfax, MIDI City is an expansive store that incorporates such unique features as digital sampling rooms and MIDI scoring rooms. Card-carrying members of the MIDI City library also have access to a large selection of sampled sounds, which can be removed for use and copied by customers. But along with the bells and whistles that herald the launch of the new store are several educational programs which, according to Spiwak, are critically necessary for the children of Los Angeles.

"I know it may sound corny," Spiwak stated, "but I really want to put something back into the community. After Proposition 13, a lot of music disappeared from public schools, and that's a shame. It used to be that music departments always had something going. Today it's different. That's why we are bringing in a busload of kids from the L.A. Unified School District every weekday to participate in our educational program. It's important to help the kids."

Reduced music education has also been covered in the *L.A. Times*, which recently reported that Hollywood High School could not put together a large enough band to warrant its participation in an annual Hollywood parade. In any event, MIDI City will also be addressing the needs of working musicians on a level that deals specifically with computers, MIDI technology, interfacing, software, and scoring, while offering daily classes in these subjects during store hours.

"The focus of MIDI City, and the one thing we are shooting for,

is to have the information and the products that are the most talked about in the music industry," Spiwak explained. "That means everything from computers and software to synthesizers. Sure, a musician can get an entire music computer system here, but we feel it's important that people know how to use these components. That's why the MIDI City Educational Center is going to be such a big part of what we do. We really are concerned about after-sale support."

MIDI City is located at 5821 West Pico Boulevard in Los Angeles; the number is (213) 931-6156. ■

Wonder Wins Lawsuit

by Kenny Kerner

LOS ANGELES—Singer Stevie Wonder was granted a judgment in his favor in a lawsuit filed against him a little over a year ago regarding his Academy Award-winning song "I Just Called to Say I Love You." This judgment ends the lawsuit in its entirety.

Presiding Judge David W. Williams ruled that "Wonder had no access to the plaintiff's composition prior to the creation of his own song. . . ." Under the U.S. Copyright Law, the copying of another's material must be supported by similarity between the materials and access by the accused copier.

The plaintiff, Lloyd Chiate, owner of Voltage Guitars in Hollywood, testified that Wonder's first access to his song of the same name was in July of 1978. However, when Wonder produced evidence that he had written portions of "I Just Called. . ." in 1976, Chiate tried to establish the fact that Wonder could have heard the song through Wonder's brother in 1976. Judge Williams chose to disregard Chiate's change in testimony and found in favor of Wonder.

Wonder's co-writer and longtime friend Lee Garrett had originally been a plaintiff in the lawsuit, but dropped out in May, 1986, after he and Wonder renewed their friendship. Garrett attributed the lawsuit to a lack of communication and interference by Wonder's staff. ■

Indie Label Is Making "After Market" a Priority

by Murdoch McBride

LOS ANGELES—Claiming a first in music-chart history, Priority Records is celebrating the fact that *Rap's Greatest Hits*, the indie label's collection of contemporary rap songs, has broken into *Billboard's* top 200 albums chart. Priority's *Billboard* entry is not only a confirmation of rap's mainstream viability, it is also indicative of recent developments in the largely untapped domestic "after-market." According to Priority President

demonstrates that pop music can remain highly marketable even after the initial push on a record is completed. Priority's tactics, which can be traced to President Bryan Turner's concepts and Vice President Mark Cerami's marketing, have impressed many observers within the industry. As *Billboard* Director of Charts/Associate Publisher Tom Noonan explained, Priority's strategy makes perfect sense at this point in time.

those used by the record industry for new releases. With this record getting charted, we're very excited. To a major, charting a record is no big deal, but to us it's a major accomplishment. It will translate into an incredible amount of sales. Lots of the mom & pop stores act on the charts, and considering that the record was so big out of the box, we think we might have our first gold record by Christmas."

Priority's success is further evidenced by signs of growth within the firm. Last summer, Priority released *Frankie Valli's Greatest Hits* on record, tape, and CD, and Bryan Turner has just signed two new age artists, Brenda Warrens and the Atomic Symphony.

"There are guys out there like Frankie Valli, who own their own masters, or maybe even producers or managers who control the masters they've made over the years, that can't make a deal with a major," Turner explained. "You see, the major labels, thank God, are concerned with making hits, signing new artists, and going that route. There's another side of the business, a whole underlayer of the record business involving [privately owned] masters that I can work—as an independent—because I don't have a huge catalog. But we do have major distribution, we have

our own sales force out there, and we're in all the racks. I'm in Handleman, and Lieberman, and there's only about three or four other independents in the whole industry who are into those major rackjobbers. So we have that distribution and the ability to get the product out there and into the stores."

Citing Profile's momentum, Turner predicted that the coming year will offer his label the opportunity to extend its clout from the after-market into mainstream record sales. "Next year I'd like to parlay all this into something else," he said, "something that I can own rather than license."

It could be speculated that Turner and Cerami have accomplished much more than just selling records. Considering the diversity of their relatively small catalog and their great success in just 15 months of operation, the key executives at Priority may have set a precedent with their innovative approach to after-marketing. With creative concepts and traditional distribution, Priority will no doubt make a bid for the mainstream. Meanwhile, the domestic after-market should continue to show significant growth as Priority and others continue to redefine and legitimize the field. ■



Bryan Turner, this term was coined to describe marketing aimed at consumers who resist purchasing a product until the initial marketing phase is fully completed. Typically, an "after-market" LP would be assembled from various past hits that have long since been off the charts and may have already appeared on other greatest hits record. When a passive consumer finally sees that ten hits have been compiled on an album for a reasonable price on the after-market, he's more likely to purchase the record.

"After-markets, secondary markets, and special markets involve catalog exploitation," explained Jeremy Hammond, director of marketing and promotion for Capitol/EMI America. "It's a practice that is much more common in Europe than it is here in the States—partially because U.S. television advertising costs are so prohibitive. This sort of thing is very successful in many countries around the world, but it's virtually untapped here."

The success of Priority's rap collection—unprecedented in terms of chart recognition if not sales—

"Their timing is good," Noonan said. "Rap is bigger than most people are aware of, and they have a very unique concept which no one has really tried before. We're watching this closely, because they have such a hit concept, and because this is the first greatest hits package for rap."

Essentially, Priority Records licenses contemporary hits under a variety of "themes" or "concepts." The most effective of these are clearly described by the album titles, which reflect Priority's use of strong packaging with visual impact at the point of purchase: *Slaves to the Metal*, *Rap's Greatest Hits*, and *Passion—Vibrations of Love* are collections that exemplify this approach. Unlike conventional repackagers, Priority does not employ the traditional hard-sell in its marketing tactics.

"K-TEL was in business for 20 years and they never charted a record," said Priority President Bryan Turner. "I'm not knocking them, because they sold millions and millions of records, but what makes us different from other companies is that we go for the after-market using the same channels as

BMI ADDS LINK TO CHAIN



Chain Reaction, recent winners in the first Los Angeles International Music Festival, are pictured here affiliating with BMI's West Coast office. The group took first place with their song "Bad Reputation." Also shown at top left are Virginia Eady-Wiener, director of writer/publisher administration; and Ron Anton, BMI's West Coast vice president.

SIGNINGS & ASSIGNMENTS

by Kenny Kerner

Dave Prescott has been promoted to the position of Southeast regional promotion manager for **Arista Records**. Additionally, **Linda Alter** will be the director of promotion in the South, with **Dave Coleman** acting as the label's new local field representative covering the Carolinas.

John Brunning has been upped to the position of vice president and general counsel for **Chappell & Co., Inc.**, the parent company of the worldwide Chappell/Intersong Music Group. Brunning has relocated to Chappell & Co's New York offices.

Jean-Pierre Bommel has joined **Capitol Records** as director of marketing and promotion, international. For the past four years, Bommel was international product manager for RCA International.

Dave DiMartino has joined the staff of **Billboard** as the magazine's West Coast bureau chief, replacing Sam Sutherland, now at Windham Hill Records. DiMartino was formerly the editor-in-chief of *Creem* magazine.

The Cherry Lane Companies have announced the appointment of **Michael Lefferts** as vice president and general manager of **Cherry Lane Music, Inc.**, the music-print division of the parent firm, located in Portchester, New York. Lefferts will oversee all phases of the production, distribution, and sales of the folios and sheet music from CherryLane catalog.

Bly, Bly & Mason have acquired a partnership interest in the publishing and production of two **Sound Image Entertainment** acts—Swiss pop group **Alp** and country artist **Mark Steed**.

Famous Music has entered into a long-term, exclusive publishing agreement with writer **Jack Conrad**, whose songs have been recorded by Three Dog Night, the Babys, Helen Reddy, Heart, the Doors, and John Denver. Under the terms of the agreement, Famous Music will publish Conrad's songs in the Western hemisphere.

The following appointments have taken effect in the New York headquarters of **Atlantic Records**: **Domenique Leomporra** has been appointed publicist; **Ives Beauvais** is the new staff writer/photographer; **Steve Sussman** is Atlantic's copywriter; and **Judy Libow** has been promoted to the position of vice president of national promotion.

EMI Records has made three inter-office moves: **Bettina Rohan** is now the new A&R projects coordinator, **Kelli Richards** is the label's A&R department assistant, and **Allison Macleod** is the administrative staff assistant.

Arista Records has announced the appointment of **Richard Sweret** to the position of manager, East Coast A&R. Additionally, Arista has also announced the signing of the Winston-Salem-based quartet the **Right Profile** to a long-term recording contract.

Benjamin Orr, bassist/vocalist for the Cars, has signed a major publishing agreement with **Chappell Music** worldwide. Orr was the lead singer on such Cars hits as "Drive," "My Best Friend's Girl," "Just What I Needed," and "Let's Go."

Merry Aronson has been named vice president of public relations for the Gary Group. Aronson will direct a variety of publicity campaigns for the Group's client roster, which now includes Eddie Rabbitt, Exile, Roseanne Barr, and the Miami Sound Machine.

News

VIDEO

"Movie Machine" Makes Its L.A. Debut

by Murdoch McBride

EL CERRITOS—The Movie Machine Corporation, the only automated video dispenser that allows clients to browse over tape libraries without supervision, has announced the opening of its first California location in the Northern California city of El Cerrito.

The Movie Machine differs from other video vending systems in that it allows customers to enter the locked video library by using computerized membership cards. Once the customers open the glass door to the library, they are free to select tapes after browsing through them individually. The Movie Machine also provides VCRs for rent; these are stored below the video tapes in the library.

Last month, the first Movie Machines were installed in Washington, D.C., Safeway stores, where they have been "invited to stay," according to Movie Machine VP Paul Hollinger.

"I'm just guessing," Hollinger explained from his office in Lanham, Maryland, "but I would say we might have our first Movie Machines in Los Angeles in January."

The concept of video vending machines is not new, with three to four new vendors entering the market per month, according to Hollinger. However, the idea of letting the customer handle tapes (and VCRs) makes the Movie Machine marketing idea very unique.

"We have no direct labor involved with our machine," Hollinger continued.

"This is a major marketing advancement, considering we have 188 tapes per library and up to nine VCRs in each store. The idea of having the machines for rent is designed to draw customers in. In markets like Washington, there is a high penetration of VCRs. I think somewhere near 60 percent of the households there have one. But there are markets where that penetration is only 30 percent, and we find that we are servicing a part of the community that is very interested in what we offer."

Although the Movie Machine allows greater freedom to video customers, it is a bit more costly than some of the competition. Typically, the rates at a Movie Machine will be \$2.00 per tape on weekdays, and \$2.50 on weekends. Tape machines run \$5.00 each on weekdays and \$8.00 on weekends. Hollinger explained that these slightly higher costs reflect his firm's desire to deal in only the hottest tapes, which means reduced tape (stock) rotation.

"We have very little maintenance," Hollinger went on to say. "In fact, all of our direct competitors use vaults. With the Movie Machine, there are no pulleys or gears, and about the only working parts are the door locks and the printer."

The Movie Machine's parent company, the Belgium-based Super Club, N.V., is headed by Movie

Machine inventor Maurits De Prins. According to Hollinger, there are ten Movie Machines working successfully in Europe at this time.

With offices recently opened in Holland and Canada, the Movie Machine firm is also interested in distribution rights for films in Benelux countries—providing such arrangements do not conflict with other European contracts. Interested parties can contact Paul Hollinger at (301) 459-5986. ■

BeeGees Sign With WB, Kragen

by Ray Wolf

NEW YORK—The BeeGees (Barry, Robin & Maurice Gibb) have signed an exclusive, long-term worldwide recording contract with Warner Bros. Records, and have named veteran Ken Kragen as their new manager. The group has already begun work on its initial WB album in New York, with Arif Mardin producing.

Additionally, the BeeGees have signed on with Triad Artists for agency representation. Triad is currently planning a BeeGees world tour, to commence sometime next year.

As of 1983, the BeeGees had earned nine Number One singles and 28 top 40 hits, 14 of which went Top Ten. The group's debut for Warner Bros. is not expected until next year. ■

UP & COMER FROM DOWN UNDER



Photo by Rosemary Orlando

Australian rocker **Joey Perrone** (right) is all smiles as he and producer **Michael Lloyd** (Belinda Carlisle, Monkees) take a break from recording the artist's debut album. Perrone has the distinction of being one of the youngest performers ever to be nominated for an Australian Logie Award.

Grammy Dates Announced

by D.W. Boyd

HOLLYWOOD—The National Academy of Recording Arts & Sciences (NARAS) has announced the nomination and presentation dates for the 1987 Grammy Awards. Nominations will be announced in both New York and Los Angeles on Thursday, January 8, 1987, via press conferences in both cities.

The actual Grammy Awards Show will be televised on CBS-TV on Tuesday, February 24. Local press conferences will also be held in the chapter cities of Atlanta, Chicago, Nashville, and San Francisco. For further details, call your local NARAS office. ■

AES '86: A Look Back

by Barry Rudolph

LOS ANGELES—The 81st Audio Engineering Society (AES) Convention was held in downtown L.A. from November 12 to 16 at the split venues of the L.A. Convention Center and the downtown Hilton Hotel.

With product demonstrations held mostly at the Convention Center and seminars and private demos scheduled for the Hilton, the AES Convention's thrust was toward the education and membership of engineering students. "The students are really the future of an industry that is rapidly changing," said Donald Plunkett, AES executive director.

The "rapidly changing" industry was out in full force on the convention center floor, with a multitude of display booths and numerous manufacturer representatives willing to answer any questions and, of course, take purchase orders. The AES has now fully taken on the look of a highly professional trade show, much like the NAB shows.

In attendance were all types of audio/video professionals, but the show is not the exclusive turf of the pros, as evidenced by the many people of more "civilian" occupations who came to see the hi-tech toys on display.

Highlights included Studer's A820 recorder with Dolby SR, Lexicon's OPUS, and Otari's new 32-track analog and digital decks. Fairlight CMI had Jan Hammer demonstrating; Trident Audio unveiled the new digitally controlled DI-AN console; Ray Dolby presented the Dolby SR (Spectral Recording) noise reduction system; Yamaha introduced the DMP7, an all-digital autotuned mixing and sound effects system; and Teldec showed off its direct-metal mastering for the compact disc.

Stressing the education factor, the AES also had a full schedule of tech lectures and workshops. The top innovators that drive the new technologies forward were all present to educate and update the users of that technology. The Hilton provided a quiet and relaxing atmosphere, away from the booming loudspeaker demos. Registration fees were \$20 for members and non-members alike, and shuttle buses were provided for easy back-and-forth trips. ■

Radio Airwaves

Behind the Scenes
in Records & Radio

by Ben Brooks

What a pleasant surprise it is to see local club veterans **Billy Vera & the Beaters** with a national hit record! At presstime the single "At This Moment" from the new **Rhino** album *By Request: The Best of Billy Vera & the Beaters* is already # on **I94** in Honolulu and making leaps and bounds up radio playlists across the country. How could a warhorse club act like Billy & the Beaters—who after several dismal failures had completely given up on translating their live excitement to vinyl—suddenly be as hot as a firecracker?

The story is one of those typical-yet-hard-to-believe Hollywood sagas, one that defies logic and reeks of magic. "At This Moment" was originally recorded live at the Roxy in January of 1981 for the album *Billy & the Beaters* (Alfa), produced by Jeff "Skunk" Baxter. While the song got some recognition, the album—and the Japanese-owned record label—failed to make an impact on the music scene.

His big record deal a bust (he recorded for Atlantic in the mid-Sixties), Billy Vera returned to the local clubs where he enjoys the distinction of being one of L.A.'s most enduringly popular live draws. And that's why **Rhino A&R** rep **Gary Stewart** endeavored to license the out-of-print Alfa material from the Japanese parent company several years back.

At the time, no one knew that the producers of NBC's hit TV show *Family Ties* would select "At This Moment" for an episode in the '85-'86 season, and that it would garner an unprecedented audience response. When the show's producers recently opted to use the song again, Rhino wisely released a single. Now Rhino is in the top 40 business and Billy Vera can reflect on the five years it took for his tune to catch on. It just goes to show you. . . .

* * *

All of a sudden mellow. "adult" radio is becoming a considerable force on the L.A. airwaves. From **KNX-FM** to **KRTH** to **KUTE**'s Quiet Storm to the newly "evolved" **KBIG** and "classic" album outlet **KLSX**, it's apparent that evolving baby boomer tastes are big business. Indeed, across the country the mellow/oldies mentality is creeping into traditional CHR, AOR, and urban formats.

While pop radio has never shied away from upper demographics, there's also a wealth of softer rock, new age, and jazz music today—commodities largely absent in recent years. A healthy amount of the more traditional music falls into the adult contemporary format. But increasingly, new music and new talent fail to fit into the strict guidelines of established mainstream formats. Hence, most typically rocky or urban formats are tipping their hats—at least in day parts—to mellow music of the Eighties.

On the cutting edge of the new adult radio is jazz. Today's mellow jazz, however, has an entirely different philosophy and audience than traditional jazz. While trad jazz is characterized by improvisation, virtuosity, and the colorful bandleaders who fostered the form, today's cool sounds are largely nameless and faceless. It's the atmosphere and ambience that count. Ask any record executive and you'll hear about a growing jazz audience—an upwardly mobile, CD-conscious constituency that is hearing a trickle of new jazz across the dial. Apparently the jazz movement is very much on the up-and-up. Look for a lot more attention to be given to record company jazz departments in the near future.

* * *

Well, it's been a while coming, but record companies have finally come around to servicing radio with compact discs. We're not talking about blanket servicing on all product, just music that the respective companies feel needs the attention. In some cases CD promo singles are being serviced. Other companies are issuing CD samplers of new and upcoming releases. All have serviced radio with pre-release album CDs. What does it mean? Simply that blanket CD servicing will eventually diminish the current novelty and become the norm. For the time being, radio is impressed.

* * *

Records to Watch: "War" by **Bruce Springsteen** (Columbia), "Not You" by **KBC Band** (Arista), "Keep Your Hands to Yourself" by the **Georgia Satellites** (Elektra), "Suburbia" by **Pet Shop Boys** (EMI America), "Don't Leave Me This Way" by **Communards** (Elektra), and "Kiss You" by **Eight Seconds** (PolyGram). ■



RADIO REPORT

by Kenny Ryback

Listed below are local bands currently being played on Southern California AOR/MODERN MUSIC radio stations. New additions to the playlist being broadcast on a regular rotation are marked with an *. In addition, selected local talent featured on specialty shows are noted.

KNAC 105.5 FM David Lee Roth Vinnie Vincent Invasion Lizzy Borden W.A.S.P. Lion Stryper Lizzy Borden Ratt Pure Rock Local Show Hans Naughty Kronen Klockwerk Grange Knightmare II Tempest	KROQ 106.7 FM Untouchables Sparks Oringo Boingo Berlin
KMET 94.7 FM Ratt Berlin	KGB 101 FM Lane Justice Vinnie Vincent Invasion Black 'N Blue Dokken David Lee Roth Jef Scott Beat Farmers David & David Ratt
91X 91.1 FM Majo Nixon* David & David Ongo Boingo Fishbone Lane Justice Berlin	Homegrown Hour Dickie Dell E Tickets Front Four Rosie Flores Paladins
	KLOS 95.5 FM Broken Homes* David & David Local Music Show Pontiac Brothers Hyde Cause Call of the Wild Tommy Nast w. Cheap Trick

FINE TUNING:

GOOD NIGHT SAN DIEGO: Is he the Voice of the Southland? In his own subtle way, Pat Martin has been attempting to dominate California's airwaves from Valencia to Baja. Angelinos, of course, know Pat from his stint at KMET, while San Diegans know him from his past airwork on KCR and KGB-FM (where he also hosted the Metal Shop). Mr. Martin has flown south for the winter. He rejoins KGB weeknights 11-2 a.m. Bryan Shock takes over from there till the sun comes up. Keep tuned for the further adventures of Keith Boyer, who has exited the station.

TAPE ROLLING: As we predicted last month, KOLA/Riverside (99.9 FM) is indeed going through some big changes. After a decade of automated AOR hits, the station has switched to a CHR format—automated, of course. If you have the desire to try it out, you will be able to recognize the station by its unique slogan: "The New KOLA."

YAWN: Is twelve years of easy listening really enough? Apparently so, as Southern Cal's strongest signal, KBIG 104.3 FM (at 105,000 watts), tosses in the E.L. towel for that ever-stimulating AC format. If you find yourself at a loss for relaxing music, you're more than welcome to veg out to KJ01 FM-99. It's easy.

LATE NEWS: Classic rocker KLSX 97.1 FM has named a new program director—it's Tom Yates (KRCY and KSAN, both San Francisco, and KLOS). Here's an interesting fact: KLOS PD Tim Kelly now faces two former KLOS PDs—Yates and KMET's Frank Cody.

LOCAL NOTES

Compiled by Kerner, Burch & Scoppa

Contributors to this issue include Billy Cioffi, Demian, Janiss Garza, Kevin Koffler, and Abe Perlstein.

BACK IN THE SADDLE: It's been two-and-a-half-years since Rank & File's last longplayer, *Long Gone Dead* (Slash), but they're finally recording a new album—this time for Rhino Records. R&F have drifted away from their country roots and acquired more of a hard rock sound, so their new tunes should be a revelation to those who haven't seen their recent shows. If all goes according to schedule, we should see the new LP in the record stores some time in February. —JG

BOBBY NUNN, original bass vocalist for the Coasters as well as the Robins, died of a heart attack on Tuesday, November 5, 1986. Nunn had a long and active career stretching back to the late Forties. At the time of his death, he was working a full schedule of tour dates and TV appearances with the Coasters. Nunn began his career in the seminal days of the Los Angeles R&B scene, which flourished alongside the lively jazz scene of Central Avenue. His first success came as solo vocalist on the Johnny Otis Band's "Double Crossin' Blues." Shortly thereafter, he formed the Robins with several friends. The Robins were the first group produced by the legendary writing/production team of Jerry Lieber & Mike Stoller. Together, they cut the classic "Smookey Joe's Cafe." Bobby and Carl Gardner soon left the group to form the Coasters, with Lieber & Stoller producing, for a very young Atlantic Records. The rest, as they say, is history. I had the honor of working with Bobby many times, but one particular gig comes to mind. The Coasters were headlining at the L.A. County Fair on Bobby's sixtieth birthday. The group had just played to an SRO audience of about 5000 punks, metalloids, yuppies, and just-plain folks with their kids, tearing everyone up. Bobby announced to the audience that he'd found out that day his wife was going to have twins! I remember thinking at the time that, for all his ups and downs, Bobby had had a great life, and he was still rockin' hard and lovin' it. Goodbye, Charlie Brown—we'll miss you very much! —BC



PREFAB SPROUTS: Warner Bros. introduced the New Monkees to the media in a recent press conference. The new prefab four consists of Larry Saltis (the cute one) on guitar, Marty Ross (the mature one) on guitar, Dino Kovas (the crazy one) on drums, and Jared Chandler (the dark, rockably one) on bass. Except for Marty, who's 27, the rest of the guys range in age from 18 to 20. The premise of the new show sounds like a rerun of the old one—these four nutty-but-cuddly musicians form a band and live together and get in all sorts of funny situations. This is no surprise, since Straybert Productions, which produces the show, consists of Steve Blauner, Bert Schneider, and Bob Rafelson, the creators of the original Monkees. They won't start off writing their own songs—instead, the tunes will be supplied by outside talent. Will they play their own instruments? It's probable, since all of them have played in bands prior to their present gig. However, Marty said they weren't adverse to having other accomplished musicians supply tracks. And how will they sound? The boys described their music as "Pop with a twang." We'll find out for sure some time during the summer of '87, when a single is released. The album and the series will appear in the fall. When asked if they were worried about a backlash from those who knew and loved the old Monkees, Jared undoubtedly spoke for the rest of the band when he said, "I hope we don't get beat up by hard-core Monkee fans." —JG

RICK MAYER, former roadie for Black Sheep, Leatherwolf, Jag Wire, and Axehammer, was found dead in a Hollywood motel room on October 18, an apparent murder victim. A memorial service will be held for Mayer at Our Lady of the Holy Rosary Church, 7800 North Vineland, North Hollywood, Wednesday, November 26, at 5:30 p.m. Send cards and letters to P.O. Box 1981, Beverly Hills, CA 90213. Anyone with information regarding this case is requested to contact Hollywood Homicide Detective Diaz at (213) 485-4302.

MORE MASSACRE, PLEASE: You say you just can't get enough of a good thing? Well, then, get ready for *Metal Massacre VIII*, coming at you early next year. Strange as it may seem, groups such as Metallica, Ratt, Metal Church, and Black 'N Blue all started out with a track or two on one of the earlier *MM* albums. Contributions for *MM#8* come from Fatal Violence, Viking, Overlord, Sacred Reich, Tactics, Sanctum, Ripper, and half a dozen other potential metal monsters. Look for it in '87.

TRUE TRASH

"Sex starvation and wounded dignity are at the root of all fabulousness," explains Cynthia Heimel in her new comedic epic, *But Enough About You: Avoiding Fabulousness*. It's hard to avoid fabulousness if you're Madonna; she has redefined the word. My spies tell me the Virginal One is no longer "true blue" and wants to know, "Where's the party?" Rumor has it Mrs. Penn will be going south of the border to drop her new "well, kind of new" surname as soon as she finishes starring as an ex-con in James Foley's *Slammer*. Mr. Penn's letters are on the way to the lawyer; needless to say, he is very upset at this turn of events.... Meanwhile, back on the ranch, Rob Lowe's "fairy-tale romance" with Princess Stephanie is over. Reportedly, she dumped him and they've both left to live their lives happily ever after. The Breakfast Birds whisper that Rob may finally tie the knot with Melissa Gilbert. Since both Rob and Madonna are between projects right now, maybe they should do a movie together. Yeah, that's the ticket. Sexuality mixed with sensuality equals box office bonanza.... Paul Young's ex-girlfriend Stacy Smith is having their love child. Stacy left Paul two months ago and she is now three months pregnant.... Demi Moore (who's gotten raves for her off-Broadway debut in "The Early Girl") and Emilio Estevez will be married on December 18th. You should hear about the bachelor party Estevez has in store for his buddies. But I promised not to tell until it's over.... Ex-*Saturday Night Live* star Robert Downey and *Square Peg* Sarah Jessica Parker broke up.

ABE GETS POPPED: Iggy Pop is "the essence of a great performer," according to Abe Certainly-I'll-crush-my-ribs-against-the-stage-for-the-sake-of-Local Notes Perlstein, who snapped rock idol Ig at the Palace. S.L. Duff agrees; see *Concerts*, page 28.

IF THE SLIPPER FITS: Hollywood's Ruby Slippers (not Red Shoes) have added two new members to the band: Rexx Blaque on bass, and drummer Danni James. The band will be playing the Troubadour on December 12th, along with Klockwerk Orange.

Downey stars in the upcoming *Pickup Artist* with Molly Ringwald.... Guess who Andy Taylor's replacement in Duran Duran is? It's former Missing Persons guitarist Warren Cucurullo. Like drummer Steve Ferrone, Cucurullo will not become a full bandmember but will tour and play on future records. Lead singer Simon Le Bon says the new D2 record is called *Notorious* because of all the trouble Roger and Andy have given the band.... Is MTV paying for Dweezil Zappa's video? It would be a first, but my spies tell me it might happen.... Poor Boy George (this is for you, Bud). Michael Rudetsky's family is suing the singer for a whopping \$44-million. R's ex-girlfriend Alex Spoto says no addict has the right to make money off another addict. "One of Michael's friends called his mother after he died because he and Michael had collaborated on some songs together. They had been sold, and he wanted to know where Michael's portion of the funds should be sent. 'You made money off him while he was alive, and now you want to make money off of him when he's dead!' Mrs. Rudetsky supposedly screamed. Well, that's exactly what they are doing now—period. They're greedy and want to make money off of him now that he's dead.... Billy Idol's *Whiplash Smile* has already gone platinum. The color-coordinated singer (he's platinum too) has been seen around town looking tan and muscular with his new girlfriend Raquel.... From New York, where no one fabulous ever reaches nirvana, and until we meet again... —Kevin Koffler

FIRE IN THE BOYS' ROOM: There is no truth to the rumor that Vince Neil has recruited the Un-forgiven as his backup band. Yes, the Western Ones have a much harder sound now, but Vince only joined them onstage for a rousing rendition of "Smokin' in the Boys' Room" at the Bijou on Halloween night. A "Demons of Gloom" jam featuring various Motley Crue-ites was scheduled for later that evening, but the fire inspectors caught wind of the happening show (which also featured Darling Cool, Lions & Ghosts, and Faster Pussycat) and closed the place down. Apparently, the hall didn't have their seal of approval. Oh, well! —JG

THE PRICE IS RIGHT: Former Billy Idol drummer Thommy Price and Utopia bassist Kasim Sultan have formed the Price-Sultan band. *Lights On*, their debut album for the CBS Associated Labels, is due in the stores as we speak (or you read). In addition to Price and Sultan, the band features Jimmy Clark on drums and guitarist Keith Max, late of Scandal. First single off the LP is "Shotgun Shy," with Price acting as lead vocalist. The new band is slated to hit the road in support of the album in early '87.

SEND IN THE CLOWNS: Capitol Records' Studio A was turned into a real-life big top to preview *Inside the Electric Circus*, the brand-new album from W.A.S.P. In the pic (from left), bandmembers Steve Riley, Johnny Rod, Blackie Lawless, and Chris Holmes pose with drinks in hand just prior to setting off on a brief tour of Europe. But never fear—W.A.S.P. will be back home around Christmastime to set up some national tour dates and open presents.





THE UNFORGIVEN CRUE



XENE



JOHNNY WINTER



MICHELE DES BARRÉS & VINCE

DOS EQUIS: If you ask me, the current X lineup, which features new guitarist Dave Alvin and even newer guitarist Tony Gilkyson, is the band's best ever. The recent Palace show was highlighted by some really mean, gutsy power jams, quite unlike the X I saw at the Whisky in 1980. Streamlined yet powerfully raw, John and Xene's trademark harmony vocals soared over a burning rhythm section on such standout tunes as "Soul Kitchen," "White Girl, Blue Spark," "Hungry" and (I hope I have the title correct) "What's Wrong With Me (It's None of Your Goddamned Business)." The "new" X kicks out the jams more than ever—and with the utmost sincerity. —AP

NARAS PANEL: The National Academy of Recording Arts & Sciences (NARAS) has scheduled a panel debate, to be held on the A&M Records Soundstage, 1416 N. La Brea, on Thursday December 4, from 7-10 p.m. Representatives from both radio and the record industry will participate in discussions centering around the future of music, the records we hear over the airwaves, indie promotion, and the cross-marketing of artists.

Already scheduled to take part in the panel discussions are Al Coury (Geffen Records), Charlie Minor (A&M Records), Richard Palmese (MCA Records), Jeff Wyatt (KPWR-FM), Rick Carmil (KROQ-FM), Jhani Kaye (KOST-FM), and Mike Schaefer (KHS-FM).

Admission fees are \$5.00 for NARAS members and \$7.50 for the general public. Doors open at 6 p.m. sharp, and seating is limited. There will be no advance ticket sales for this event.

RHINO REMEMBERS: Continuing in its efforts to preserve the treasures of rock & roll, the good folks over at Rhino Records have come up with a new series of oldies compilations they call the Golden Archives. Fully remastered and available in both LP and cassette configurations, these eight albums provide a tasty cross-section of the music from the Fifties and Sixties. Featured in this release are albums from the Beau Brummels, Spencer Davis Group, Love, the Standells, the Everly Brothers, Bobby Fuller Four, the Turtles, and Richie Valens. Each album features definitive liner notes and deluxe packaging, with the look and feel of real marble. Faux sure!

WHEN IT REIGNS, IT POURS:

Slayer is not for the squeamish. Musically, these guys play faster than a speeding bullet, and lyrically... well, let's just say that Slayer remains at the top of Tipper Gore's Most Wanted list. When we last heard from our little speed demons, they'd been signed by Columbia, which was set to release their *Reign in Blood* album. But at the last minute the bigwigs at CBS chickened out, allowing Geffen the privilege of releasing what has to be the band's most controversial album ever. Is the obligatory PMRC warning sticker enough in a case like this? Check it out: "Strangulation, mutilation, cancer of the brain / Limb dissection, amputation, from a mind deranged / Asphyxiation, suffocation, gasping for air / Explain to me the feeling after sitting in the Chair / Experimentation, slow infection, internal decay / Execution, need transfusion, body rots away..." Definitely not something you'd hear on *American Bandstand!* Like it or not, the album is out, getting some airplay, and selling like there's no tomorrow. Apparently, Geffen has given the people what they want. —O

FANZ FARE: Local L.A.-based rock quintet Fanz have announced that they will be releasing their new seven-song mini-album in early 1987. The LP was co-produced by Ronnie James Dio and recorded at Sound City Studios.

ABE GETS BURNED UP: After 15 years of enjoying Johnny Winter on record, it was good to see him (and his excellent sidemen) in person at the Palace. I was surprised to see such a massive crowd turnout, especially for an artist without a record on the top 200. Winter played scorching rock & blues with dedicated conviction. The only problem was the fat slob in front of me, who kept his cigarette-and-beer-bottle-laden hands constantly flailing, as he yelled, "Awwwwwright!" Otherwise, a fiery show worthy of the best. —AP

LET THEM EAT PIZZA:

A concert featuring local and national talent and organized to benefit UNICEF's effort to end world hunger will be held on Sunday, December 7th, at Josephina's in Sherman Oaks. Thus far the talent lineup includes commitments from Bonnie Bramlett, Paul Butterfield, Nancy Meisner, Preston Smith, and members of Toto, Supertramp, Jack Mack, Tower of Power, and Billy & the Beaters. The show will be held from 9 p.m.-1:30 a.m. with all tickets available for a donation of \$10. Josephina's, by the way has been the site of several unannounced performances by *Moonlighting*'s Bruce Willis, masquerading as blues harpist "Bruno" with the Heaters (not the girl group but a new band).

YOURS FOR A SONG: The Sharing Organizing Networking Group (S.O.N.G.) will present a live showcase of their original tunes on Tuesday, December 9th, at At My Place in Santa Monica. Admission is \$5.50 for the general public and \$4.00 for members of NAS, LASS, and the Music Industry Network.

THE BIG SWITCH: It's been a case of revolving vocalists for local boys L.A. Rocks. Jeff Scott Soto, the band's original singer, left recently to join forces with guitar wiz Yngwie Malmsteen. Soto was replaced by Mark Boals, the singer who'd left Malmsteen's international concert tour, enabling Soto to move in. Confused? Imagine how the band feels.

THE MAIN EVENT: Edge Records President Al Bell has reunited the Main Ingredient and is currently in the studio with the group putting the finishing touches on their debut single, "If You Were My Woman," a remake to the Gladys Knight & the Pips hit. MI members Cuba Gooding, Tony Sylvester, and Luther Simmons expect their initial Edge release to hit the stores in early December.

KRAFT WORK: Record producer Robert Kraft has spent the last couple months finishing up the debut from *Moonlighting* co-star Bruce Willis. Bruce's Motown album will be called *Bruno & the Heaters* and will feature guest appearances by the Pointer Sisters and the Temptations. Kraft now shifts gears and begins work as musical director on Willis' forthcoming HBO special.

SOFTWARE SIMPLIFIED: Electronic Courseware Systems is making available an all-new music-instruction software catalog. Areas of concentration include tonal memory, music theory, pitch matching, music appreciation, and others. For a free copy of the 1986 Winter Music Instruction Catalog, write ECS, Inc., 1210 Lancaster Drive, Champaign, Illinois 61821, or call (217) 359-7099.

TOTAL ECLIPSE OF THE FLOYD: Roger Waters, leader and main writer for Pink Floyd, has announced his intentions to dissolve the multi-platinum group. Concluding that the group has become a "spent force," he's sent a letter of explanation to co-members David Gilmour and Nick Mason, and he's asked the courts to declare the partnership between the three members dissolved. Pink Floyd's legendary *Dark Side of the Moon* LP has sold nearly 20-million copies.

SHOW ME: With Missouri's witty Rainmakers getting all kinds of critical acclaim, we felt it appropriate to mention that L.A.'s own Secret Life has its roots in the Show Me State. Members Jim Wirt and Brian Coffman are transplanted Missourians and close personal friends of the Rainmakers.

MICHELE, MY BELLE: The stars came out on November 3rd for a benefit show to help offset some of the medical costs for veteran L.A. club booker Michele Myer, who is suffering from terminal cancer. The Roxy was literally packed to the rafters as a bevy of stars—including Oweezil Zappa, Andy Taylor, Michael Des Barres, Candy, Vince Neil, Charlie Sexton, and others—jammed until the sun came up. In this shot, Des Barres and Motley Cru's Neil perform a heartfelt rendition of "Jailhouse Rock." For more on the Myer shindig, check out Club Data on page 36.

THE BITCH IS BACK: As reported earlier in *Music Connection*, Bitch has re-signed with Metal Blade Records for a five-album deal. The new LP is scheduled for release in spring, 1987, via Metal Blade/Enigma, naturally. Capitol distribution is hoped for.

CAPITOL RIPS OFF POISON: It was a fantasy fulfilled for four Capitol Records female staffers, as they finally got the chance to get into Poison's pants. It all went down on Halloween. Somehow the girls from the label managed to talk the boys in the band out of their glitzy outfits, leaving Poison in their skivvies while the Capitol coquettes played at being glam-rockers in the dudes' own duds. Shown (from left) are Poison's Bret Michaels with lookalike K.C. Murphy (Capitol Records senior staff assistant/advertising & merchandising), Bobby Dall with Linea Carmona (merchandising buyer); Rikki Rocket with Kim Crouse (national promo senior staff assistant); and Trish Hawkins (national retail research coordinator) with C.C. De Ville. But why didn't the boys in Poison dress up in the Capitol girls' clothes? That woulda been perfect!



DARYL HALL & THE AESTHETICS OF POP

"I'm lucky that I have an overdeveloped right lobe. It interferes with the more mundane aspects of life, like adding and subtracting."

Daryl Hall has been making pop records for 15 years now, mostly with partner John Oates. As a kid in Pottstown, Pennsylvania, Hall steeped himself in the rhythm & blues sounds of nearby Philadelphia; his work through the years has retained the directness, simplicity, and concision of classic Philly soul. But these very qualities—vividly evident in such timeless singles as "She's Gone," "Kiss on My List," "I Can't Go for That (No Can Do)," "Wait for Me," "It's a Laugh," and "Rich Girl"—have caused Hall to be dismissed by rock critics as a simplistic hack. Nothing could be further from the truth. Daryl Hall is a gifted artist who's chosen to work in the most demanding of contexts: the three-minute single. Among contemporary pop craftsmen, he has few peers, and his work has much more in common with the landmark records of such artist/writer/producers as Smokey Robinson, Marvin Gaye, Todd Rundgren (Hall's childhood buddy), and John Fogerty than it does with that of his fellow Eighties chartoppers. Though he chafes at the fact that he's long been misconstrued and undervalued, Hall is ultimately more concerned about what record-buyers think—and their feelings become apparent every time he releases an LP or single.

There was a time, though, when Hall enjoyed neither critical nor commercial esteem. Ironically, it was during this time—the late Seventies—that Hall and his partner came up with what is arguably their best work. The David Foster-produced albums *Along the Red Ledge* and *X-Static* remain unacknowledged classics of personal pop. When one considers that no creative person could possibly feel as desperate or desolated as a pure pop artist without a hit, this achievement is all the more impressive. Under the gun, Hall & Oates pulled off the necessary coup with the self-produced, hit-laden *Voices* in 1980, and they haven't looked back.

This year, the longtime partners took an amicable extended vacation from each other—though you'd never know it from the familiar sounds of Three Hearts in the Happy Ending Machine, Hall's second solo album (the first, 1977's *Sacred Songs*, was decidedly more esoteric). The singles "Dreamtime" and "Foolish Pride" find the artist in top pop form, while the ballad "Someone Like You" is as emotively soulful as his great "Do What You Want, Be What You Are." The point is, Hall has made the transition from working with Oates and the crack H&O band to collaborations with the likes of Dave Stewart and the Pretenders' Robbie McIntosh without missing a beat. His trademark sonics and virtuosic vocals function in the service of some highly articulate, often eloquent songs, demonstrating once more that Daryl Hall is an artist who matters.

MC: You had a rough time growing up, didn't you?

Hall: Yeah. See, Pottstown, because it's an industrial town, had a large ghetto and an Italian neighborhood that bordered the ghetto, and all my friends used to live there. Quite a few of 'em are either dead or in jail. Between violent crime and drugs, a lot of 'em bit the dust early. It's weird—my best friend, he managed to make it through, and about a year ago, his son was killed in a cop-car chase; he was shot by the police after having stolen a car and beating this guy up. So I witness a second generation of that. But I got out.

MC: When you first started making records with John Oates for Atlantic, you were in what you've described as your "hippie/folk era," even calling your first album *Whole Oats*. This seems rather ironic for a pair of blue-eyed soulsters like you two. What factors brought that on?

Hall: I had my first mini-disillusionment with the music business early on. I was working with this guy John Madiera in Philadelphia; he wrote "At the Hop" and a whole bunch of things, and he had his day in the sun, but he was pretty much a small-time kind of a guy. I was doin' sessions with him, gettin' paid by him—bein' screwed by him, basically. I was workin' with a lot of temperamental bandmembers, and I was friends with John Oates, sharing apartments and hippie houses with him. So finally, John and I said, "Why don't you and me just get a couple guitars and I'll get my mandolin and go out and play for anybody that'll listen?" It was very naive, but that's really where *Whole Oats* and *Abandoned Luncheonette* came from—it was really just trying to get away from the whole idea of rock bands, just tryin' to find some alternative to, uh... basically what I'm doin' now!

MC: Since that time you've continued to put together disparate stylistic elements.

Hall: You're right—from the beginning all the way through, there's these... I won't say "clashing of opposites"—sometimes they clash, sometimes they come together. It's somethin' about the way I think that makes the music come out that way.

MC: Maybe it has to do with your childhood—this unwillingness to just take things as they are. You were a white kid from outside the city who wanted to be black, who immersed himself in history and fantasy, who became a hippie/folkie. Obviously, you were not comfortable with where you thought you were.

Hall: I think that's basically it. I don't think that I had a particularly happy childhood; I certainly had an uncomfortable childhood. It was this constantly moving away from things, reacting against the immediate past, whatever it was. And it definitely shows up in the music.

MC: That theme obviously continued with *War Babies*, an aggressive, not very pretty album.

Hall: I got a little nervous about people looking at me as being too safe, so I stated my point with *War Babies* and went completely in another direction. And also it was the result of living in New York for the first time. That was my reaction to what was goin' on around me.

MC: That was the only record you ever made with your old pal Todd Rundgren. And those musicians became the original version of *Utopia*. It seems like Todd and his band got more out of that in a lasting sense than you did.

Hall: Yeah. It's funny, 'cause I've listened to Todd's work a lot since then, and... I mean,

he changed his singing style, and [*War Babies*] had a lot to do with it. [Utopia drummer] Willie Wilcox was in my band and went to Todd after that. We both come from the same roots, so I think we picked up from each other. It was interesting to come together with him.

MC: *You and Todd seem to conceive of singing in similar ways; the difference is that you have a strong instrument and he doesn't—although he seems to have improved vocally over the years. But the fact that he couldn't actually hit the notes never stopped him from framing them or suggesting them.*

Hall: He always went for it, which I always thought was really interesting. He has gotten better, too.

MC: *When you moved to New York, you spent a lot of time at the Mercer Arts Center watching the New York Dolls. This seems like a strange thing for an accomplished musician to do.*

Hall: I didn't go there to learn anything technically. It was the world of ideas that was interesting to me. That extended throughout the whole punk/new wave times, all the way through. What fascinated me was the ideas behind it all.

MC: *Despite all these radical influences, you subsequently recorded a thoroughly mainstream work in the Silver Album [Daryl Hall & John Oates], which produced your first big hit in "Sara Smile." But then you countered that with those androgynous photos on the cover and sleeve. You kept a certain edge in there.*

Hall: That's me—I have to have some strangeness in there to keep people uneasy and keep myself uneasy.

MC: *That album and the two that followed were produced by Chris Bond, who was a teenage friend of yours, right?*

Hall: Yeah, yeah, he was always around when John and I were first starting out. Yeah, I'd call him a teenage friend.

MC: *On the next album, Bigger Than Both of Us, you discovered your own personal kind of soul music with the song, "Do What You Want, Be What You Are," which I consider to be one of your masterworks.*

Hall: I think that's my favorite song from that whole era.

MC: *You spent a lot of time in Los Angeles during that period, and you've said the L.A. scene was "empty" and characterized by "mindless pop." Do you still feel that way?*

Hall: No, I have a more tolerant attitude about it now. I was really kind of ethnocentrically East Coast, a real New Yorker. But I don't know—

California's a great place. I still think it's not based on what particularly moves me, but it moves a lot of people, so I'm loosening up about all that. Between '75 and '80, I was out there almost as much as I was in New York.

MC: *You've described Beauty on a Back Street, the last LP you did with Chris Bond, as "a wasted album because I had nothing to say and no one to help me say it." That statement intrigues me. Do you tend to bounce off other people for inspiration?*

Hall: I like to bounce off other people, yeah. Emotionally, it was one of those periods of time where I felt kinda vacuous. My musical/creative affair with Chris Bond had ended; we weren't getting along personally very well. Chris was very much an important part of early Hall & Oates—he really was. From *Abandoned Luncheonette*—except for *War Babies*—all through that whole period of time. For us to go in opposite directions, which we did on *Beauty on a Back Street*, was pretty disillusioning; I just don't like that album very much.

MC: *I agree. Generally, I feel the same way about Hall & Oates albums as I do about Creedence and Robert Palmer albums: They have this overall fabric, but then there are these two or three absolutely standout cuts—one that's full of heart and inspiration, and another that's simply a brilliant pop single. Every one of your albums except that one has those qualities. That leads me to the issue of the way you're perceived, publicly and critically. Like Clive Davis always says, a pop artist is only as secure as his most recent single. And yet you're an artist working in a mass-appeal, highly accessible medium. You manage to make your points simultaneously on an artistic level and on the level of pop craftsmanship. But that leads you into dangerous waters in terms of the way your work is perceived, by virtue of your very degree of success. Do the critical slams bother you?*

Hall: It bothers me in the sense that I don't think art has to be elitist. You can write an artistically valid song or paint an artistically valid painting and lots of people can like it. That doesn't mean that it necessarily has to be grouped in with crap—there's exceptions to every rule. I work in this medium because I like it. I really enjoy the format; it leaves me room to express all the emotions that I need to express in a way that I like to express them. So that's the reason I've done it, rather than going off in some other direction. I don't feel the need to justify what I do, and I think that my work stands up for itself. And I agree with

you: A lot of people don't have the ability to discern between something that's artistically valid and some kind of musical waste of space or commercial venture or whatever. It can be both.

MC: *Look at the Beatles, for that matter. Working in a three-minute format and saying something significant that millions of people can relate to—that's the headiest of artistic pursuits. If you're good at what you do and it's personal and real, it's okay for people to like it.*

Hall: I know—there's nothing wrong with that. I don't know who decided there was something wrong with it. I think it happened when rock journalism first started back in the late Sixties, when there was that kind of rise of the underground songs versus John Fred & the Playboy Band, where there was a difference; there was a wall between the two consciousnesses. But that doesn't exist anymore. All the greatest songs of the Twentieth Century have been popular songs.

MC: *Now that I think about it, the closest parallel to your work would be to black artists like Marvin Gaye or Stevie Wonder, who have that searching aspect to their work.*

Hall: I've always operated in kind of this gray area, literally.

MC: *Maybe it's more tan than gray.*

Hall: Tan—that's it. But it's true; sometimes I think I'm being judged by the wrong standards. But then again, I don't really care.

MC: *Lemme throw another quote at you. You said recently that "The best ideas can't be transferred directly, only re-created. What an artist tries to do is get as close as possible to that original flash." Just what is "that original flash"? How does it happen, and how do you recapture it in a song?*

Hall: Well, you can be kind of an idiot savant, which is what rock 'n' roll kind of started as—all these people who had the flash, didn't know why they had it, and in a lot of cases could do it one way or weren't able to re-create it at will. You had this kind of short-lived rock 'n' roll artist that epitomized the Fifties and early Sixties. And then people started getting better at the crafts and they started learning their instruments, their voices, and their compositional styles so that they had the ability to not actually have to think about it; to not intellectualize what they were doing and have that flash of artistic inspiration and not have to pass through the intellect at all—go straight to the fingers and to the mouth without any thinking about it at all. That's the ideal situation, and the best way—the only way—to get that feeling out there



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Photo by Ken Regan/Camera 5

"The best ideas can't be transferred directly, only re-created."

is by having the ability to not think about it. In that way I'm lucky that I have an over-developed right lobe. It interferes with the more mundane aspects of life, like adding and subtracting.

MC: *And losing your car keys, I'll bet.*

Hall: Yeah, the absent-minded professor. But that's it, y'know—you have these kind of conceptual flashes and the trick is to somehow get 'em out there without thinking about it.

MC: *Can you give me a specific instance of working that way?*

Hall: Well, on this album, the song that comes closest to that is "What's Gonna Happen to Us," which I wrote in London. I was watching television and there was a thing going down in the news where this helicopter company was being bought by an American company, which was putting all these British people out of jobs, and the secretary of defense wound up resigning. So I was watching all this and some friends were in the room and I was talkin'

about it. And I was having this personal situation with my girlfriend; it had to do with her being influenced—I think evilly—by a psychiatrist. So all of this suddenly came together, and I went up in my room and went z-z-z-i-i-i-p-p-p and I wrote down all these words. The first verse was about this international-politics thing, and the second verse was about an interpersonal situation, and I tied them all together and it all just came out like that. And then I went down to my keyboard, turned up my rhythm machine, put up a quick rhythm part—which worked perfectly—and started playin' this song. The song just came—all in one big flash. And I was tryin' not to think—that's the hardest thing, tryin' to blank your mind out so that nothing would get in the way and interfere with it all.

MC: *The zen of songwriting, huh?*

Hall: Yeah, really.

MC: *Do you keep a notebook?*

Hall: Yeah, I just log all my thoughts in little phrases and things like that; I put 'em in journals. And I carry a tape recorder with me all the time to put down musical ideas. So that's usually as far as I go before I go in the studio. This album was written with no more than that. I just take all that stuff in the studio and listen to some of my ideas that I like the best and work from there.

MC: *Bouncing back to your chronology, the two albums you made with David Foster, Along the Red Ledge and X-Static, are really forgotten classics, because they were recorded during your commercial trough in the late Seventies. But you hear the payoff of what you learned from making those records on your big breakthrough of 1980, Voices, where you produced*

yourselves for the first time.

Hall: I learned a lot from David—I couldn't put my finger on exactly what; I'm tryin' to remember what my mental state was during that period. I really like those albums a lot—I think they're really underrated albums. It was the times more than anything that made those albums not successful; if they'd been put out, say, two years later, I think "Wait for Me" or "It's a Laugh" would've been giant hits. When I do a Hall & Oates show, "Wait for Me" is still one of the big songs, and it's a minor song as far as what it did for me commercially.

MC: *Maybe RCA should put those albums together and reissue them as a retrospective package. They'll have to do something like that eventually anyway, since you're going to Arista.*

Hall: Yeah, they probably will.

MC: *What finally gave you the confidence to produce yourselves on Voices?*

Hall: Well, we had the first elements of a band that we started putting together then. We felt we had a real communication between our musicians, and we weren't just using a succession of sidemen. I always felt that I needed a producer to kind of translate to these *strangers*.

It was that and—I don't know—I think there was just some point where John and I said, "We can do this ourselves now." It was the time to do it. On that album, between the two of us, we did a lot of preproduction writing. "Everytime You Go Away" I had written completely before I went in the studio. We had that fairly well-prepared, and we were workin' around with our bandmembers too, so it was a real band project. John and I had a lot of fun doin' the *Voices* album, 'cause we knew we had somethin' goin'—we were on a roll of sorts. And 24 ▶

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PETER McLAN BUILDS THIS CITY ON ROCK & ROLL



City planner McIan (right) found singer Billy Trudel (2nd from left) through a classified ad in *Music Connection*.

by Dan Pine

You're an internationally acclaimed record producer, coming off a three-year stretch of unimaginable success. You've produced projects that have sold over 15-million records worldwide. If you want, you can spend the rest of your life in a solid-gold jacuzzi. So what do you do for an encore? If you're Peter McIan, producer of the two *Men At Work* albums and Mr. Mister's debut LP, you form a band. A let's-see-if-we-can-get-a-label-deal-and-go-out-on-the-road band. In this case, the band is the City, whose debut LP, *Foundation*, was recently released on Chrysalis Records. McIan chose to jump back down into the music business trenches with the City because, as he says, he likes to keep things interesting.

The City is nothing if not interesting. Although McIan wrote all the songs, produced and co-engineered the LP, played keyboards and sang background vocals, there's no mistaking *Foundation* for a McIan solo album. The City most definitely sounds like a band, with its clean, just-shy-of-hard-rock approach. The lineup also includes ace *Men At Work* drummer Jerry Speiser, lead singer Billy Trudel (formerly with local favorites Lazer), and two newcomers—guitarist Stuart Mathis and bassist Wade Biery, both of whom come from Alaska. McIan and Speiser are old friends, but when the City was first formed, it was essentially a group of strangers. That didn't last long.

"There was a terrific chemistry right away," says McIan, who initially assembled the group as a vehicle for a cycle of songs he'd been writing. "I tried to leave out as much as possible the song's embellishments and colorations," he adds. "I knew once he started filling in the blanks, these would be the areas where the 'bandness' of the City showed through."

It's easy to see his reasoning, given the material the City performs on *Foundation*. The songs depict a moody grey world, echoing the urban wastelands of *Metropolis* or *Brazil*, though not so sci-fi. McIan writes alternately of social and personal desolation—an "interior landscape" as he calls it—and yet he's smart enough to keep the music melodic, upbeat, and surprisingly inspirational. "It wasn't meant to be a concept LP," he says. "It was meant to

express the everyday concerns that people have. The juxtaposition of the music with those lyrics was deliberate. Through it all, whatever else is going on, there's hope."

Songs like "Invisible Man," "From This Day On," and the David Byrne-like first single, "Walkaway," seem like engaging variations on a theme. "I was picturing a character when I wrote these songs," says McIan. "He was a vehicle for unity on the record, a spokesman for the things a lot of people go through, as opposed to some grand gesture. I wanted this to be a record people could relate to."

Other tunes could be labeled love songs, though even on these, McIan toys with a subtext of anguish and desperation. The album's most unusual song is "When the Smoke Clears," a powerful post-nuclear elegy, another plea for a little sanity. "I'm fairly political by nature, although with this issue it doesn't matter what side you're on," says McIan. "The question was how to humanize it. I wanted to combine a pretty melody with a devastating subject, because I wanted people to listen."

With the personnel in the City, McIan found an ideal group of musicians to express his visions. "I didn't want another synthesizer record; the world has enough of those already." Most of the LP was recorded live in the studio with everyone playing together. No drum synthesizers were used, but with Jerry Speiser, who needs 'em? Singer Trudel lends considerable "acting" ability to his performances, especially when the "character" is centerstage. "To be a good singer, you have to have aggression with feeling," says Trudel, a good-natured L.A. native whom McIan found in the *Music Connection* classified section.

Actually, it's Trudel who really stamps the City with its personality. He'd spent the last several years with various bands and making a decent living as a demo singer, sounding like Kenny Rogers or Ronnie James Dio, whatever was expected. Although with the City he sounds at times very much like Steve Perry, he has a voice with tremendous range and color. In describing him, McIan says, "Billy injects an upbeat, hopeful, or a wryly comic attitude. He's a great singer and a bloody good actor." McIan spent many hours working with Trudel, extracting the best possible performances and, in the

process, discovering the *real* Billy Trudel.

"I once produced myself," remembers McIan, not too fondly. "I would never do it again. You tend to be overly analytical about your own performance. What I would consider a vocal flaw, other people would consider a distinctive characteristic. It's like being your own attorney. Someone who represents himself has a fool for a client." McIan claims it's easier for a producer to work with a singer with a unique voice than otherwise. "With Colin Hay [of *Men At Work*], my job was to bring out the unusual qualities. His own instincts, at least initially, were to play them down," he adds.

Foundation was cut in short order at Westlake Audio in L.A. "I work fast," says McIan. "The first instinct is usually the right one." As the album was completed, manager Evan Hosie shopped the City to a select group of labels, including Chrysalis. The company signed the City on the spot. "Chrysalis is small enough so that everyone knows what you're doing musically."

The City is in the planning stages of a debut tour, scheduled for sometime in late winter/early spring, although McIan, a hopelessly addicted studio junkie, isn't exactly doin' the funky chicken over this prospect. "The touring element is something I'll do because it *needs* to be done. But I wouldn't trade the excitement of seeing a song develop from its inception to give up the nuisance of going on the road." He does admit that once he is onstage, he'll probably love every minute of it. McIan vigorously stresses that, committed as he is to the City, he has no intention of leaving the studio behind. "Producing is still my first love," he says. "I have the best job in the world, and in no way am I curtailing my production activities. Being an artist came about because I love to write and I need an outlet."

McIan's career has covered a lot of ground. He was an A&R executive with Mercury Records, a staff songwriter (with covers by Pat Benatar and Barbra Streisand), and a solo artist before heading to Australia and what proved to be his winning lottery ticket. "The music there was so vital. There are 60 venues for original music in Sydney alone." He saw *Men At Work* there in a "Star Wars-like cantina" and knew he'd found something special. *Business as Usual*, the group's first album, became one of the best-selling debut LPs of all time, transforming McIan into a wealthy and sought-after producer virtually overnight.

"Success changed me for about a year," he says. "I was overly self-involved. But I was lucky to have a support group of friends to keep my feet on the ground." So why did he go back to the basics, launching a brand-new band? "I *needed* to do this. There's a different kind of hunger and risk-taking involved, and I've always needed to take risks."

McIan's sojourn in the music business has taught him other valuable lessons. "I used to think being in this business was a linear path. You make progress one step at a time. Then I discovered that what it is is you're just floating in an ocean, and if you tread water long enough, some big ol' boat is gonna pick you up. That's when your career really starts." Perhaps with the City, McIan is deliberately jumping over the music's high quality should a lifeboat to carry *Foundation* to shore. Says McIan with a laugh, "As they say in Australia, 'It's up to the punters.'" ■

THE AGONY & THE ECSTASY OF TONIO K.



"It's a dangerous scenario that they're asking us to live up to; it's obviously a lot of crap. Those aren't real people on the billboards and television. They teach you to demand a perfection that doesn't exist."

by Michael Amicone

Although West Coast-bred, Tonio K. is not your typical So Cal singer/songwriter. He cast off that laid-back image with a maniacal glee on his first two albums, *Life in the Foodchain* and *Amerika*, both of which leapt off the turntable with the musical fury and no-punches-pulled lyrical intensity of a street-hardened New Yorker. Here was a songwriter wrestling with the American dream gone sour—politically and romantically—whose inclination was to break your neck if you broke his heart, rather than drowning his sorrows in fountains, à la Jackson Browne.

In the years since those releases (there was a just-marking time 1982 mini-LP), Tonio K. has revitalized his career with an LP, *Romeo Unchained*, on the A&M-distributed What label, and his personal life with the recent marriage to photographer Linda Myers. From the sound of this record's more compassionate lyric stance and melodic framework, Tonio K. has metamorphosed from the raving crusader of his early albums into a more mature and wary participant in love's emotional war games.

Sitting in a small, family-owned Chinese restaurant filled with downtown L.A. charm, Tonio K. explains: "Marriage has been the end result of—I can't use the word 'mellow' with a straight face—a softening of attitude. It's eight years later and I've gone through enough and grown enough—to use tired psychological phrases—to have figured it out a bit. I know something about what love is, what it isn't, how it works, and how it won't work. That finally got me to a place where I could have a wife, where I could actually get serious about a relationship and look for the right things."

That's the emotional thread running through

Romeo Unchained—modern romance's mine field of unrealistic expectations, lost innocence, and hard-won knowledge facing would-be Romes & Juliets. The notion of love that's being fed us by the media strikes a negative chord with Tonio K.: "It's a dangerous scenario that they're asking us to live up to; it's obviously a lot of crap. Those aren't real people on the billboards and television. They teach you to demand a perfection that doesn't exist."

Tonio K., whose real name is Steve Krikorian, took his unusual moniker from a character in a Thomas Mann short story that he identified with as a youth. ("I needed a name," he says whimsically, "so I thought, 'Hmm, this is confusing enough.'") He got his first professional gig in an all-star reincarnation of Buddy Holly's Crickets when he was drafted as "the young hot singer/songwriter."

In 1978, his first solo album, *Life in the Foodchain*, was released on the Full Moon/Epic label under the aegis of Irving Azoff. Fronting a hot-guitar attack fueled by Earl Slick (best-known for his work with David Bowie), Tonio K. ranted against corrupt Western sociopolitical values on "The Funky Western Civilization" ("They've got poison in the water and the whole world in a trance / But just because we're hypnotized that don't mean we can't dance") and raved at the wasted time invested in a former lover on the album's emotional clincher "H-A-T-R-E-D," using obscene unexpurgated language to drive its anger home.

"It's funny, I don't regret having done that," he says in hindsight, "but I almost wish I hadn't, just because it's such a cheap way to express yourself—using all the buzzwords. There should've been a more sophisticated way

to say the same thing." While inspiring critical kudos, this strong political and emotional lyrical slant clouded the artist's commercial future by painting a harrowing and hostile picture of romance. "Those were all love songs on *Foodchain*," he explains. "H-A-T-R-E-D" is a very intense love song viewed from the negative, though it's obviously not a [laughs] traditional love song."

Amerika was released in 1980 on Full Moon/Arista, putting Tonio K. under the imperial guidance of legendary record mogul Clive Davis. "There were a couple of things on that record even more bizarre than *Foodchain*, a couple of neo-dada art pieces that are right on the edge of comprehension. When I played Clive the completed record, in the middle of this one off-the-wall art piece, he gets up and goes over to the record player, takes the arm off—looking hurt like somebody just slapped him—and says: 'Why do you and Patti Smith and Lou Reed have to do this—make a record that could be so commercial and then ruin it by putting something like *this* on it?'" Although the offending track, "Mersuite," remained, Tonio K. went back into the studio at the behest of Davis. "He did insist upon getting a couple of different songs on the record, one of which was 'Say Goodbye,' which is really a good song, so I'm glad he insisted."

In 1982, a change of record labels saw Tonio K. releasing the five-song mini-LP *La Bomba* on Capitol. "[Producer/A&R man] John Carter and I went into the studio with the band that I had and literally cut that record in three days." Again, no dice commercially. "It was a complete waste of time," he says. "The thing came out. Nobody promoted it. Nobody played it. Nobody bought it."

After the Capitol affair, Tonio K. backed away from the music business. "I was basically disappointed and depressed about the whole thing. After *La Bomba*, I made a lot of changes, readjusting my life and business situation. There were a couple of deals I was offered that just weren't right and I didn't have to rush into one for the money." (He has a co-publishing agreement that helped keep him afloat financially.)

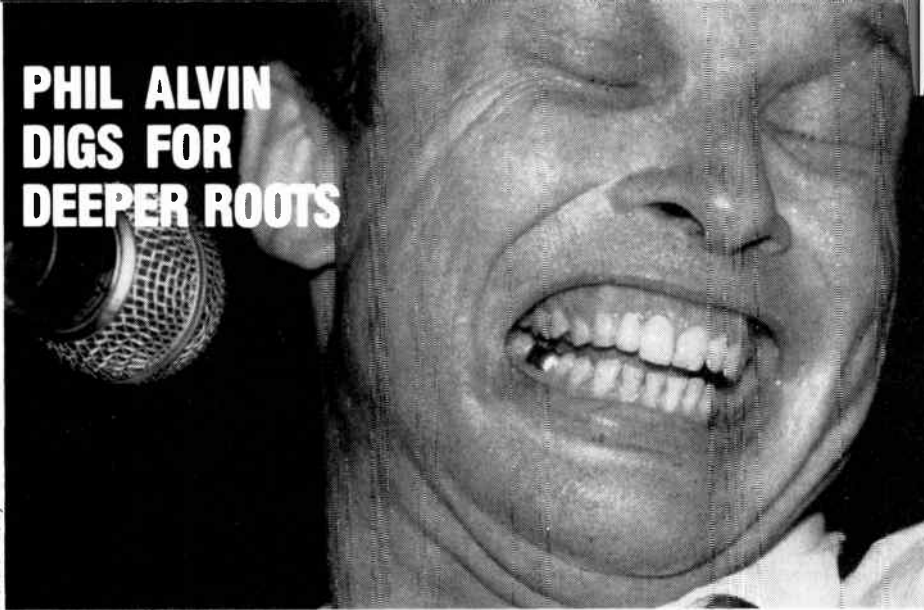
Eventually he backed into a deal with newly formed What Records. "TBone Burnett, myself, and a few people were going to put a compilation album together and totally bypass the record-company machinery, maybe mail-order it in the back of a few magazines. Tom Willet, who was starting What Records, heard about it and said, 'Let us distribute it.' Somehow it went from a compilation album to a Tonio K. album."

And somehow, worldly philosopher Tonio K. has re-emerged, sounding very commercial, using strong pop melodies and clever top 40 arrangements. He's even changed his frontal-attack vocal delivery. "John Carter has been encouraging me for a few years to stop yelling at people," he concedes. "He said, 'You can say whatever you want, but sing instead of yell.'"

Tonio K.'s collaborative work undoubtedly enhanced the accessibility of *Romeo Unchained*. "I was never that flipped with collaboration as a process," he admits. "I don't know if I lack the patience or the talent to sit on a piano bench and slug it out writing a song. The first one to come out that changed my mind was 'Impressed.'" He wrote the tune with Bob Wilson and subsequently allowed young Texas

PHIL ALVIN DIGS FOR DEEPER ROOTS

Richard Pasley



"American music is a big spectrum," says Phil. And the Un"Sung Stories" album "is my contribution."

by Tim McRaven

Whenever I would sing "American Music" with the Blasters, I would feel bad that we couldn't represent certain sides of it," says Phil Alvin, prefacing a conversation about his first solo album, *Un"Sung Stories"*. On his solo turn, the elder Alvin brother gets to stretch his pipes a bit on material that runs the gamut from Peetie Wheatstraw to Cab Calloway. "American music is a big spectrum," Alvin says, "and this is my contribution."

As the title suggests, ten songs on *Un"Sung Stories"* are narratives. These include long-neglected relics from American pop music's past, as well as some lesser-known troubadour tunes. To get an authentic flavor on the LP, Alvin enlisted the help of the Dirty Dozen Brass Band, violinist Richard Greene, singers Bobby King and Herman Johnson, and legendary "hot jazz" master Sun Ra & His Arkestra.

Alvin describes the album's content as "mythology music," or "the music of folklore in the styles that they originally came about. With so many songs now that are hook-oriented—which has actually been true for 25 years—it's no longer the unfolding of a story," he laments.

"You could go into a place now called Smokey Joe's Cafe and say, 'Who the hell is Smokey Joe?' That's because the last songs written contemporarily about Smokey Joe were written in the late Forties or early Fifties." Alvin

breaks into a big smile and adds, "I just do these songs because...you know me, I don't care."

Alvin's interest goes deeper than that. Years ago, while babysitting the Alvin tots, a hip female cousin played Phil and Dave her blues and R&B records. During their high school years, the brothers' Downey home was the scene of frequent rare-record parties and an endless succession of neighborhood bands. But collecting old records wasn't enough for Phil. He borrowed the family car for trips to blues clubs in Watts, in order to learn the music firsthand from living legends like Big Joe Turner, Lightnin' Hopkins, and Lee Allen. And after the national emergence of the Blasters in the early Eighties, Alvin used the band's frequent road trips to track down other all but forgotten musicians. He learned "Titanic Blues," an acoustic blues number on the album, on one such excursion to St. Louis.

"Henry Townsend played with the Mississippi Sheiks," says Alvin, "so he learned music before they had records of the kind of music that they did. He's this 84-year-old man—he's real brilliant and real alive and he still plays all this stuff. He learned from Henry Spaulding, whose song this is. Spaulding only made a couple of records before he died. Townsend did a tune that was like 'Titanic Blues' and everybody always debated if that's the way to play it. I actually met Henry Townsend. I went to his house and he looked at my hand and said, 'You're

playin' it. I have no idea why your hand's so contorted, but you're sure playing it.'"

Alvin also returned to the good old-fashioned way of making records by recording *Un"Sung Stories"* almost entirely live. "I did it for its organic nature, not for some revolution," he explains. "On this record we used a 15-piece horn section, and the charts were written *and* the songs cut in 18 hours! You can make records like that if you employ *musicians*. But the structure of the music business is more toward entertainment. Not that that shouldn't be there, but there have to be inroads and stands made for *just music*."

There is also an implicit theme running throughout *Un"Sung Stories"*. Alvin has picked a batch of venerable songs (only one written since World War II) that could just as easily describe the struggles of many Americans today. From the opening riffs of the Bing Crosby favorite "Someone Stole Gabriel's Horn," there is a slightly dark undertone to the work. Trouble in Paradise. It's not a *bad* dark undertone. It's sort of funhouse scary—like a Max Fleischer cartoon from the Thirties—because of the broad characters Alvin sings about. The songs are about ghosts, gods, and people stuck inside machines. The machine might be a mine ("Collins Cave") or an economic system ("Brother Can You Spare a Dime?").

"There is a specific underpinning or underlying tone," he says. "There were a lot of [other] story songs that I could have done." Alvin explains the album's analogy: "Some things look as if they are invincible or unbeatable, but they aren't. To ever consider yourself unbeatable is to immediately become beatable. That's what I see in our modern neo-patriotism.

"When I sing the 'Titanic Blues,' that's what I think about. The ballad of Floyd Collins ['Collins Cave'] is the same thing. He's stuck down there for two months and they say, 'We'll never let Floyd Collins die,' and he dies. And 'Death in the Morning' is the ultimate statement. No matter who you are or what you are, you are going to die. Smokey Joe [in 'The Ballad of Smokey Joe'] dies a billionaire," Alvin laughs, "but Smokey's *ghost* ends up sweating—cold and pale and out of junk down in Harlem."

Alvin has collected rare records for years, scouring thrift stores, antique stores, and record shops for many of the songs he's brought into the Blasters and recorded on the solo album. He's an able singer who can dust off an obscure oldie with great results. But with the departure of guitarist/songwriter Dave from the Blasters, Phil has now begun writing for the group. At

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Farm Aid II, the Downey boys—with new axeman Guitar Fats—played “The Farmer and the Boll Weevil,” a song written by Phil Alvin. The song contends that the American family farmer and the boll weevil that once plagued him may well both be facing extinction.

Alvin seems charged by the challenge of writing for the group. “At the time I made this record and now, I still contend that songwriting and singing are two different things; certainly able to be merged—if just in the sense that you give me a book and I will sing it to you,” he laughs. He is leery, though, of the tag “singer/songwriter,” which he says is often a syndrome that results in “good singers with bad songs and bad singers with good ones.” And he obviously believes that the old songs shouldn’t be left alone.

So far, Phil has written four complete songs. And 40 years from now, collectors will probably be scouring the thrift stores for them. ■

Dave Alvin Does an All-Nighter

“I’ve always been singing,” says former Blasters guitarist Dave Alvin. “I just never had a microphone.” Come to think of it, Alvin always *did* seem to be mouthing the words, while his brother Phil handled the official vocal chores. But that’s hardly surprising—Dave wrote the bulk of the Blasters’ material, including cult classics like “Marie, Marie,” “American Music,” and “Long White Cadillac.” But he often forgot the actual lyrics he’d written, “because for so long I sang joke words to the songs to [Blasters’ bass player] Johnny Bazz.” Recently, however,

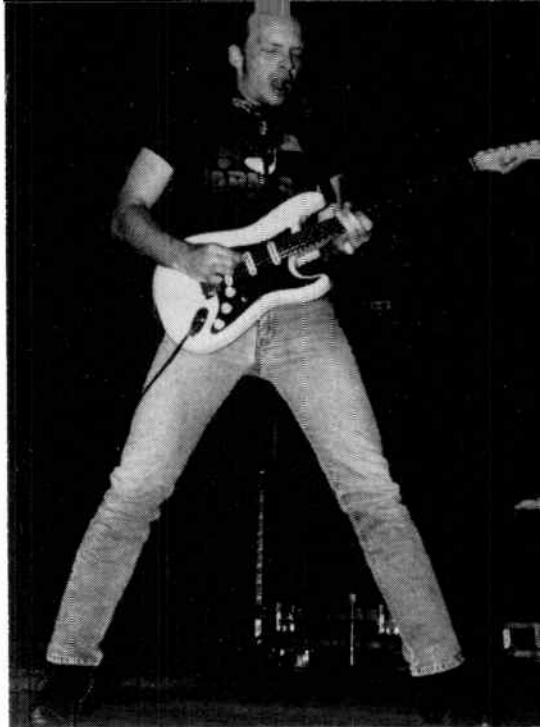
Alvin’s singing became loud and clear and no laughing matter. This change in attitude coincided with the formation of his new group, Dave Alvin & the All-Nighters (drummer Jerry Angel; Gil T, former bassist with Top Jimmy & the Rhythm Pigs; and former Lone Justice guitar man Tony Gilkyson, who’s also the rhythm to Alvin’s lead guitar in X).

Here, in a nutshell, is what went down: In the studio last winter to do what *were* to be new Blasters songs, Dave maintained his usual practice of singing the songs he had written on demos for the producer and the band. The producer for the sessions was English musician Nick Lowe, who liked what he heard of Dave’s vocalizing on “Fourth of July,” a song that X now often performs, and “Brother,” a moving tune about life on a picket line that the All-Nighters now play. Lowe thought that Dave’s singing should be included on at least one of the songs.

Dave is cagey about what exactly caused the rift between him and his older brother, but according to sources close to the band, the singing issue and Dave’s schedule with X and the Knitters were major contributing factors in the split. Shortly after those Blasters sessions, which never saw the light of day, Dave announced his intention to leave the band for a permanent berth with X.

While he awaits the commencement of recording for a new X LP, Alvin and his All-Nighters are currently in the studio with producer Steve Berlin, cutting what will be his first solo album.

Though it seems the Alvin brothers will never work together again, Dave speaks of his brother in the most diplomatic of terms—



Between X, the Knitters, and his own All-Nighters, Dave’s having himself a blast.

saying, for example, “I *have* to make a good record, because Phil’s [solo record] is so good.

“Everybody wants to sing,” he says of the change. “It would have happened eventually if I had stayed in the Blasters.” He finally has things exactly the way he wants them. “Now,” he says, “I can sing and play my songs when I want, and still get loud with X.” ■

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"I sent a tape unsolicited to Enigma and hit somebody who was a fan of the group and in a position to sign us," says Smithereens leader Pat DiNizio (2nd from right).

SMITHEREENS SHAKE SOME ACTION

Jersey Rockers Find a Home on Enigma

by Michael Amicone

If you want to get off on the wrong foot with Smithereens leader Pat DiNizio, just bring up the band's Sixties connection. Although the Smithereens' *Especially for You* LP is chock-full of specific references and playful homages to that vintage decade, DiNizio prefers to downplay the nostalgia and stress the modern.

"It's okay if that's what it takes to get people to listen to it," he says, "but we've never sought to be a retrospective band; we're not trying to re-create the Sixties. The production value on the record is completely modern. It's weird—because of the comparisons, I think that people believe we sit around and listen to old records by the Byrds, the Beau Brummels and the Beatles—that we live and

die by that stuff. Obviously we love it, but there's new music that we love just as much."

Whatever labels one feels the need to apply, the Smithereens appear to be finally making the right career connections. After years of being turned down by virtually every major record company in the known world, they finally caught the right musical ears with Scott Vanderbilt of indie label Enigma (now, ironically, being distributed by Capitol).

DiNizio recalls the frustration leading up to their current, critically acclaimed LP. "It's easy to get beat down, but we never gave up. I have a stack of rejection letters that I've saved from companies that aren't even in business anymore. I don't know if the material was ever getting to the right people. In a sense, I'm very happy that our deal hap-

pened the way that it did because it has a certain charm. I sent a tape unsolicited to Enigma and hit somebody who was a fan of the group and in a position to sign us."

When you hear the Smithereens' buoyant, crafty, and hard-edged rock, you may well wonder how so many record companies passed on the band's obvious commercial charms. "There's certain channels you can go through in which deals are struck, and for a long time we didn't have that type of information or anybody representing us," DiNizio offers in explanation. "It's tremendously difficult for a band to just come off the street and get the right person to listen. A lot of deals are made through lawyers and management. Legit management brings the artist more credibility, because a manager or lawyer with credentials in the industry is not going to waste the time of somebody in power at a major label with a piece of shit."

In the classic tradition of toiled-for-years-overnight-sensations, the Smithereens—DiNizio on vocals and rhythm guitar, Jim Babjak on lead guitar, Mike Mesaros on bass and vocals, and Dennis Diken on drums and vocals—are now enjoying the first fruits of national exposure after years of honing their skills in regional obscurity. Following a brief stint as backing band for legendary songwriter Otis Blackwell (who penned such rock 'n' roll standards as Elvis' "Don't Be Cruel" and "All Shook Up," and Jerry Lee Lewis' "Great Balls of Fire"), they recorded two independently released EPs: 1980's *Girls About Town* (which featured four songs with "girl" in the title) on their own D-Tone label, and 1983's *Beauty and Sadness* on New York indie Little Rickie Records. It was with *Beauty and Sadness* that the band garnered some attention, showing stylistic growth and some commercial potential. While only selling miniscule amounts in the U.S., the EP was a surprisingly strong-selling import in parts of Europe. According to DiNizio, it did well in Scandinavia and Sweden, of all places, enabling the band to tour there and boosting morale. "It was heartening that there was interest somewhere else."

But instead of immediately capitalizing on their momentum, the band became embroiled in a legal dispute that put their career on hold. Somewhat reluctant to discuss it, DiNizio did offer: "It's a tender subject. Somebody put money up for us to record the follow-up to *Beauty and Sadness*. We recorded it but couldn't negotiate the contract



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completely and wound up in litigation for the better part of a year. Eventually both parties had to walk away from it; we couldn't resolve it."

To support himself through these trying times, DiNizio labored in a variety of less-than-inspiring endeavors. "I was working a series of dead-end jobs—cash register in women's clothing at Macy's, driving a garbage truck part-time, a bouncer at a nightclub called Kenny's Castaways, washing dishes... basically anything to survive." He even found himself working at an office job under folk chanteuse Suzanne Vega (who graces the album with a duet on the ballad "In a Lonely Place").

"Still, everything happened the way it was supposed to, because the band got better and developed more of an edge sound-wise. I guess it was a matter of it being necessary to take this long for things to start to fall into place."

Their fortunes began to change with the Enigma recording pact and a teaming with producer Don Dixon (of R.E.M. fame). "Scott Vanderbilt, who signed us, recommended Don—thought it would be a good pairing and that we'd work well together. We met in New York, shared the same sense of humor, same attitude about the music business, same approach to recording."

But things really fell into place when—almost at the last minute—their song "Blood and Roses" was picked for inclusion in the recent Cannon film *Dangerously Close*. The video for the song has been a staple on MTV in two different forms. DiNizio explains: "The video as it originally appeared had at least

60-percent footage from the film. When the film had its initial run—it apparently didn't do that well and was out of distribution within a few weeks—there was no reason for that particular video to exist anymore. But knowing that the song was beginning to have a life on the radio, we re-edited it and deleted all the film footage. So what you have now is just the Smithereens from start to finish."

And what the Smithereens and producer Don Dixon have fashioned from start to finish on *Especially for You* is an album of wonderful, instantly familiar melodies and sturdy arrangements built around the classic R&R lineup of two guitars, bass and drums. Yet behind the sweet melodies and crackling guitar runs lurks a dark and melancholy tone. With song titles like "Blood and Roses," "Alone at Midnight" and "In a Lonely Place," and with the resignation in DiNizio's singing style, you get the idea this man's seen some troubled romantic times. "Perhaps it's a reflection of my state of mind," he offers. "While most of the material was being written, I was going through a painful relationship that was destined to fail. Although I didn't intend to write about that relationship, it probably surfaced unconsciously."

What also surfaced on the LP, consciously or unconsciously, is some riff- and image-borrowing from the Sixties. There's a twelve-string guitar part directly lifted from the Byrds, a guitar run reminiscent of Roy Orbison's "Pretty Woman," lyrical references to Jean Shrimpton and Bill Wyman, a song title with "groovy," and even some backwards guitars.

"Certain things are unconscious because we don't know any other way to play, and

there's certain deliberate homages to an era," DiNizio explains. "There's a Byrds' riff [from 'I'll Feel a Whole Lot Better'] that was completely intentional at the end of 'I Don't Wanna Lose You,' but it's so blatant that anyone with a sense of musical history will know where it came from. It's a tribute; it's not veiled or hidden. It's not trying to cash-in on any revival. I mean, there's a recent interest in the Monkees now and the Sixties, but we've been doing this for years and the band has basically not changed its sound or direction."

While the Smithereens exhibit a strong musical heritage and creative sense borrowed from the past, they've also found a way to take that knowledge and inspiration and translate it into something fresh and new without pandering to modern-day record-making excesses. "We're sort of musical purists in terms of the sounds that we like. We never liked a lot of effects or gadgetry. All the sounds on the record are *natural* sounds—real drums, real guitars. There's no MIDI, there's no fake things. It's frightening to me—it seems as though the human element is being lost in popular music today. The fact that they can sample a guitar tone and reproduce it almost exactly. But if you listen to those recordings, it still doesn't sound like people playing them."

"It's a strange compromise we wanted to achieve and I think that we did achieve—making a record that sounds thoroughly modern, that will stand next to anything in the professional arena of making records; yet it's got a sense of integrity. You know that that's a guy in a studio playing drums." ■

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Producer Profile STEVE BARRI'S OASIS FOR NEW TALENT

"Starsong will provide a vehicle for newcomers to prove themselves to the labels," Barri promises.

Chuck Ross

by Chris Nadler

The relatively low profile Steve Barri has kept through the years might lead some people to think he has something hidden in his past. A search in his closet probably wouldn't turn up any skeletons, though—only the gold albums and singles that no longer fit on his living room walls. As a songwriter, producer, and record executive, Barri has been involved with a seemingly uninterrupted string of successful projects since the early Sixties. It is a string he hopes will remain unbroken with the formation of his new record production company, Starsong Productions.

On paper, Barri's reasons for starting the new company might be construed as fighting words: "My goals with Starsong are to discover and nurture the talent the way the record companies used to." In person, however, it becomes increasingly evident that Barri isn't so much throwing down a gauntlet with Starsong Productions as he is offering a helping hand to young producers, songwriters, and, ultimately, the record labels themselves. The company will provide creative space for in-house producers and songwriters, with Barri's own experience and reputation opening the necessary outside doors.

"It will give an opportunity to some young people," he explains, "who probably wouldn't have the same chance if they were trying to deal directly with the record companies. Getting your first shot is not all that easy, and Starsong will provide a vehicle for newcomers to prove themselves to the labels."

Barri's first shot came in the early Sixties, when he met songwriting partner Phil (P.F.) Sloane through Lou Adler. It was a team that produced a variety of hits, often employing equal doses of calculation and composition to create songs like "Secret Agent Man" (when a TV theme was needed), "A Must to Avoid" (wordplay inspired by the Beatles' "A Hard Day's Night") and, in response to the popularity of Dylan and the protest movement, "Eve of Destruction."

At ABC/Dunhill, as a writer, producer, and eventually vice president of A&R, Barri worked with acts like the Four Tops, Tommy Roe, Smith, and the Grass Roots (for whom he produced over 20 consecutive chart records), and was involved in the signings of,

among others, Three Dog Night, Steppenwolf, and Steely Dan.

He joined the A&R staff at Warner Bros. Records in 1976. Having co-produced (with Michael Omartian) the Rhythm Heritage's "Theme From S.W.A.T.," Barri found himself initially involved with similar TV-theme projects, including John Sebastian's "Welcome Back Kotter" and Pratt & McClain's "Theme From Happy Days." Although he still praises the creative environment he enjoyed while working at Warners, administrative responsibilities once again cut sharply into his studio activities.

"It got to the point where I was involved in looking for songs for certain artists and putting film soundtracks together. It was also right after the BeeGees, when the label was looking to cut back on acts. We were sitting around wondering about who we won't sign and who we'll drop, rather than being aggressive and looking for new acts and trying to be positive."

In the meantime, Jay Lasker, who had presided over ABC/Dunhill during Barri's tenure there, had become president at Motown. Barri was excited by Lasker's plan to update the overall sound and quality of records and open the label's door to outside songwriters, and he left Warners to join Motown as vice president of A&R in 1982.

"I had always been a Motown fanatic," he says. "My favorite records and writers, the ones that I studied, were all involved with that company, like Smokey Robinson and Holland/Dozier/Holland. With the Grass Roots, we were really trying to establish our own little sound here and make those same kind of records like they did in Detroit. Suddenly I was presented with the opportunity to work with some of these artists."

"At that time, Motown was no longer turning out hit after hit as it had in the past. With some of the artists, you had to go to outside publishers and find some great songs, because when it comes down to it, it's all based on the songs. That's where I felt my strengths would be."

During Barri's four-year stay at Motown, he signed the Mary Jane Girls and Sam Harris and served as either producer or executive producer on projects by acts like Harris,

Smokey Robinson, Stacy Lattisaw, the Temptations, and El DeBarge.

But once again, Barri found himself frustrated by not having enough time to work in the studio or to help develop and work with new writers and producers. "I realized that what I really wanted to do was to be involved with a variety of labels and be able to supply them with strong material from a few select songwriters. My primary satisfaction comes from working with writers and knowing what their needs are."

A quick glance at the gold records on Barri's living room walls confirms that Barri has at least some idea of what those needs are. And his involvement with a wide variety of acts, both in and out of the studio, has kept him aware of trends in music.

One recent trend that has definitely not escaped him is the increasing willingness of artists to record outside material.

"The young songwriter has a great opportunity today to become successful and to eventually become a producer as well," he observes. "Acts today are more dependent upon outside material and outside production. You don't have as many self-contained acts that are successful today as you did five or six years ago. Back then, almost every act had to be a writer or had to be involved in their own production. Otherwise they were looked upon as something less than a real, viable talent. Today, the biggest artists around—the Whitney Houstons, the Freddie Jacksons—it's no longer important that they write their own material. It's what their performance does for people—if they like it and how they relate to it. It's an emotional experience."

"Plus, when I meet with a record executive and play him some new material, even though the producer may be new and without a track record, I'm telling the label that I'll be in that studio, too, acting as executive producer; and that we'll come in on-time, on-budget, and it'll be done right."

"At this point, the key thing is the development of writers and producers. One thing I learned after 20 years with record companies is that, while you're always able to find artists, you're not always able to find great artists. Some of the people that I was involved in signing—Jim Croce, the Mamas & Papas, and Prince—they don't come by that often. A lot of it is timing and luck, but you still have to go on and try to make records."

Today, his two key players are already at work on projects with Motown and Warner Bros. Records, with others in negotiation. Composer Bobby Sandstrom met Barri while working on a Paul Sabu project in 1983. Barri brought Sandstrom together with lyricist Bobby Price ("Temptation Eyes," "Midnight Confession") and a Starsong team was born.

"Most of the music we're involved with right now is urban contemporary, and most of it is with black artists," Barri explains.

"But we've also got some unsigned acts. When we feel that the package is complete—and we've got those four or five songs that we feel are powerhouses—then we'll start to show them around."

"That's the most exciting thing about the music business today," he concludes. "It's open to any kind of act—anything that's good. And that's the way it should be." ■



The streetwise Fancher (center) holds the Frontier fort with staffers Larry Palm (left) and Graham Hatch.

Indie Insights

QUEEN OF THE WILD FRONTIER

by Ronald Coleman

Frontier Records, one of L.A.'s longest-standing independent labels, boasts an impressive catalog that includes such post-punk notables as the Circle Jerks, the Three O'Clock, Suicidal Tendencies, the Long Ryders, the Adolescents, T.S.O.L., Rikk Agnew, and the Flyboys—Frontier alumni all. This enduring indie was founded in 1980 by music critic/label vet Lisa Fancher, in her hometown of Sun Valley, California.

"I was always involved with local bands as a teenager," explains Fancher in an almost-jaded tone. "I'd go to the Whisky and the Starwood a lot, seeing the 'new' musicians. From there I got into writing for the fanzines, then the [*Los Angeles*] *Times* and *Herald* [*Examiner*], developing contacts. I worked for Bomp Records, writing for their fanzine, and eventually moved into the label offices, learning the ropes. I knew how to put out a record after all this—doing jackets, color separations, and all the mechanics of it. I also called up the radio stations and saw what that all entailed."

After this firsthand encounter within the record business, Fancher ventured into her new Frontier—initially on a mail-order basis. Until last year, when Fancher hired Graham Hatch to assist her, Frontier was a one-woman operation. Typical indie-label cashflow problems forced Fancher to work days in order to keep the company afloat.

In the spring of 1986, business picked up by virtue of Frontier's "The Good, the Bad and the Ugly" package tour of the U.S. co-sponsored by *Spin* magazine. This spaghetti-western epic featured the Pontiac Brothers' thrashy, Stones-soaked sound; Thin White Rope's chilly, countrified landscapes; and the gritty, sun-baked guitars of Naked Prey. The tour gained national acclaim for all concerned—providing a higher profile for Frontier in the bargain.

The label's 17th release, *Land of Opportunity* by the critically lauded E.I.E.I.O., has further increased Frontier's visibility. This Wisconsin-based, power-pop outfit ripped up the college charts this summer with some of the cleanest harmonies and catchiest melodies this side of Enigma's Smithereens. Steve Berlin (saxman/co-producer of Los Lobos) contributed to the slick production of the accessible, inviting disc. E.I.E.I.O.'s impressive debut has led to a major-label deal for their follow-up album. Surprisingly, Fancher says she doesn't mind being a

springboard for the band. "I have no hard feelings about it," she claims. "I knew they wouldn't be a hard band to sell because everybody loved them from the start. We basically got what we needed [from each other] and now they're moving on."

Unlike the competition at Enigma, Big Time, and Rhino, Frontier hasn't inked a distribution deal with a major label. Fancher began negotiating an agreement with a major at one point, but the deal turned into what she terms an "abject disaster. They were forcing me to work with people I didn't want to, and forcing producers on the bands," she says in a street-wise tone.

Operating in L.A. as an L.A. indie specializing in local acts has its frustrations, according to Fancher: "I definitely feel there is a bias against local bands. If your band is from the Midwest, A&R people will flock to see them, as opposed to a local band playing at Madame Wong's. If there's a buzz about a town like Austin, everybody goes to check out the Austin band that comes to town." L.A. critics, she complains, "can't be bothered until that group puts out a record and has done all this work, making themselves really, really apparent."

The Fullerton-based Pontiac Brothers have fallen victim to this bias. Having gained acclaim and college airplay in such cities as Detroit and New York, the Brothers have yet to make serious inroads here on their home turf. Fancher feels the only way to beat this stigma is to hit the road. "Touring is about all that's available to us to sell records," she says. "I mean, college radio looks impressive on paper, but the only way you can sell records down here is to tour all the time and have the reputation of being a great live band."

With a new LP, *Fiesta en la Biblioteca*, just out, and a tour lined up, the Pontiac Brothers are implementing Fancher's formula. Perhaps this time out they'll get "discovered" and move on to a major label, as many Frontier acts before them have done. No matter, Fancher will forge ahead with her label, filling a small but vital niche, trying to make ends meet.

Realizing the part she plays in the scheme of things, Fancher frankly admits to one of the fundamental facts of life on the Frontier: "I don't think any band wants to be an indie band for life. I mean, all egos aside, at this point, no one can make a living of it." ■

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14 ◀ DARYL HALL

we were coming out of probably our most down period as far as people not understanding what we were all about. There was a lot of confidence and optimism in that album.

MC: *Weren't you tortured by self-doubt at that point? I suppose that you knew you were doing good work—it just wasn't being accepted.*

Hall: That's what it was. We knew that eventually we were gonna hit on something that was gonna click with a lot of people, and also hit on something that was gonna click with us. It was really the combination of both things. We just felt somethin' had to happen to make things focus for us, and suddenly everything became clear.

MC: *Your own rendition of "Everytime You Go Away" was done in a much more unorthodox, non-commercial way than Paul Young's subsequent hit version. This seems ironic in the sense that Voices is laced with hit singles. Did you consider taking a more mainstream approach to that song?*

Hall: No, I never thought of it any other way than the way it was till Paul Young did it. I was just doin' a kind of gospel/soul song; that was all I had in mind for it. I was really surprised to hear the production they did because it kept the elements but commercialized it—made it sound like a pop record.

MC: *On your solo album, you worked extensively with Dave Stewart, whose chief talent seems to be collaboration. What's your approach to collaborating?*

Hall: It's whatever makes the spark happen—it can go in any way. In the situation with Dave, it was his sense of humor and his attitude as much as anything [musical he provided]—just kinda eggin' me on, makin' me look at things

in a different way. Actually, in a more British way, as opposed to a New York way. Just putting me in these kind of like casually on-the-spot situations. Like I'd be down in his basement and Dave would go, "Okay, let's write a song," and I'd say okay. And then we'd just write a song—we'd just do it. Dave's great at that—that's his best thing. It's not that he takes over a situation at all, but he kinda forces whoever he's with into action. It's really interesting.

MC: *How are you approaching your first solo tour? Will you do Hall & Oates songs, or use players from that band?*

Hall: It's too early in my solo career to do Hall & Oates songs; that would be confusing the issue, I think. I'm gonna keep [bass player] T-Bone [Wolk] because he's co-producer [of the solo LP] and I'm using Tony Beard on drums. Other than that I'm lookin' around for bandmembers. So that's it.

MC: *Your solo album combines personal/romantic elements with more general, objective themes. Once again, you're working with dualities.*

Hall: I think that's kind of the meaning of the title too. It's the personal within something much larger, within this machine, whether it's a political machine or just the machine of life. I've always tried to do that in my lyrics, taking mundane subjects but using them to describe something more profound. That's always been my idea, anyway. And I've had varying degrees of success with it. But I think with this album I pulled it off better than I ever have—it's much more direct and I said what I wanted to say.

MC: *There doesn't seem to be any shortage of potential hits on this record.*

Hall: We'll see. . . . ■

◀ 17 TONIO K.

sensation Charlie Sexton to record it. "He practically begged for the song," Tonio K. says.

He even employed an unorthodox approach with co-writer Glen Burtnick on the demo of "Perfect World." After exchanging ideas for the song, they realized they had no tape recorder. "So we called up my answering machine, I held the phone to the body of his guitar, and he played and sang it onto my machine. I went home and within a couple of nights finished it. Glen had gone back to New Jersey, so I phoned him and left it on his answering machine."

Although he's produced a record that *should* fit snugly onto top 40 playlists across America, radio has been little more receptive this time around than in the past. "There's this program director at a pretty large East Coast station who's a big fan from the *Foodchain* days, and they added the record. In one of those radio trade journals, he said that the *Life in the Foodchain* album was literally the best thing he'd heard by a new artist since [Springsteen's] *Greetings From Asbury Park* and he turned everyone he knew onto it with the fervor of a zealot. But he never played it on the radio—for all the wrong reasons—and he's never forgiven himself.

"It's not that those radio guys don't know good from bad, relevant from irrelevant, or dangerous from healthy—they're being told what to play," Tonio K. laments. "They've got guys with calculators and computers who figure out what sells, and everybody's up against that. There's the argument that you could change the taste of the Western World in a generation if you just refused to do anything except good work. That's a tall order!" ■

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FIELD TEST

Dynacord's ADD-one

by Barry Rudolph

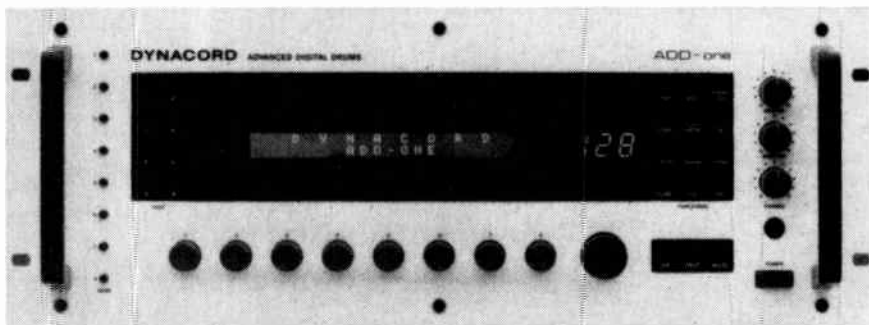
Dynacord of West Germany has now secured the leadership role in electronic percussion with the introduction of the ADD-one. The ADD-one (Advanced Digital Drums) is an eight-channel drum brain which uses digitally sampled sounds as the basis for percussion synthesis. This is a performance-oriented musical instrument which can be played from eight trigger pads or take MIDI commands from an external sequencer. The unit comes factory-loaded with 64 sounds as well as the basic waveforms of sine, square and triangle. There is memory for a total of 128 banks of eight channels; i.e., 128 drum sets!

As I said, digital samples are used and Dynacord has opted for eight-bit linear sampling with oversampling and a maximum sample rate of 50kHz. Even at 50kHz, the unit has storage capacity for 20 seconds of samples using the one-megabyte standard memory. Up to eight megabytes of optional memory are available with plug-in PC-2 sound-collection boards. To do your own sampling you'll have to wait for the ADD-drive, which will connect to the ADD with a seven-pin DIN cable. The ADD-drive, available early next year, will provide the analog-to-digital conversion electronics, as well as disc storage for over 100 sounds.

Software Based

What makes this box unique is that there are some 38 different "modifiers" or "parameters" present in each channel to custom "tweak" the final sound of the recorded sample. Dynacord's "Multiple Memory Access" allows the same sample to reside in several different channels so that individual manipulations can be performed for totally fresh drum sounds on each channel. So one tom-tom sample could be used for all four of the rack toms and a different tom sample could be used for the two floor toms.

The 38 parameters are software-based, which is the trend nowadays with a lot of pro-audio processing gear. To achieve the same flexibility and results with hardware-based effect units would cost a large ransom. Some of the parameters or modifiers available to change the basic sampled sound are: volume, pan pot, pitch, pitch bend, pitch bend decay, filter frequency, attack duration, trigger dynamics, trigger delay time, trigger repetition, trigger repetition decay time, filter resonance, filter resonance bend, EG attack/duration/decay, EG pitch modulation/filter frequency modulation/filter reso-



nance modulation, LFO pitch modulation, LFO frequency, and on and on.

Hip, Easy Programming

I could fill up this entire magazine with the endless possibilities that the ADD-one is capable of giving. Actually, the best way to find out about the many sounds that you can get with this unit is to try one out. Suffice to say that any drummer/electronic percussionist will have to do some very serious work to realize the full potential of the machine.

The ADD-one is programmed via a simple, user-friendly, 80-character LCD display which shows current parameter values for each of the eight channels. The Chan button steps you through each of the channels, and by turning the appropriate knob under the parameter you will immediately hear the change in the patch. A Compare button allows you to compare your new patch with the original patch. Param gets you into the most fundamental parameters—like pitch or volume of the drum—to the stereo mixer. Add Param puts you into the more subtle parameters, like filter resonance modulation.

Drum-pad routing is stored and handled by the on-board computer. Unorthodox playing techniques are possible. For example, by routing the bass drum sound to the snare pad, you can play *impossible* bass drum patterns. Here's another possibility: If you hit a given pad harder, the sample or channel will change, producing a completely different sound. These are only two examples; drummers, use your imaginations.

Since the unit allows the same sample to play over any or all the channels, a "rotate" mode is used to replicate realistic multiple drum attacks or rolls in which the samples overlap; i.e., the first sample doesn't cut off when the second attack is made. Using this mode, along with the trigger parameters, can create a whole sequence of the eight channels initiated by a *single* hit on the drum pad.

Stepping through the 128 drum sets or set-

ups is done from the front panel or by way of the remote pad. Mounted within the drum kit, the remote pad has an LED readout of the program bank selected: Striking the left side of the pad switches to the prior program, while striking the right side advances to the next program. A Chain feature allows the drummer to program a "chain" of drum sets in any order to facilitate drum kit changes within a song.

MIDI, Yes!

MIDI menus are scrolled through with the MIDI button, covering Note and Channel assignments of each voice. MIDI pitch-wheel and mod-wheel can be assigned to any parameter, and MIDI parameters can be copied from one set-up to another. (I think that Dynacord would do well to update the MIDI implementation to include the new MIDI Sample Dump Standard for loading samples to the ADD-one.) The ADD-one can operate in both the MIDI-active and MIDI-passive modes and MIDI-out is available (Drum to MIDI).

Cool Package

The ADD-one comes housed in a rugged 19-inch rack unit, seven inches high (4U). The rear panel has eight separate +6dbm outputs for each channel and also two pairs of left-right stereo-outs as well as mono-outs. There are eight trigger-input jacks with sensitivity pots mounted on the front of the unit. There are a lot of DIN jacks of all flavors, including MIDI-in, -out, and -thru, disk drive, and remote pad. Jacks for multi-trigger and foot-switch controller are provided.

The Advanced Digital Drum-one is available from Europa Technology for \$3,995. For more info on this exciting new machine, call or write Woody, Geoff, or Arnie at Europa Technology, 1638 W. Washington Blvd., Venice, CA 90291; (213) 392-4985. ■

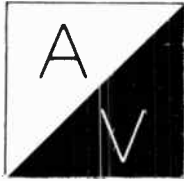
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by Billy Cicffi

AUDIO UPDATE

Hit City West: Sonic Youth are in Studio A cutting the soundtrack to the film *Made in U.S.A.* The project is being engineered by Terry Pearson with assistance from Wesley Craft. . . . The Limited Singers working on a Christmas project entitled *Christmasing*, arranged and conducted by Joe Harnell. . . . In Studio A, an ABC-TV special, *John Grin's Christmas*, produced by Guillaume/Margo Productions and engineered by Avi Kipper.

Sunset Sound: Prince is in tracking and mixing his new LP with engineers Coke Johnson and Susan Rogers, seconded by Jim Preziosi. Prince is producing. . . . CBS recording artist Dan Fogelberg is in the room producing, tracking, and mixing his upcoming album. Co-producing the project is Russ Kunkel, with Niko Bolas engineering and David Glover assisting. . . . Japanese recording artist Eri is cutting her latest release for Humble Heart Music. Producing is Mr. Tokuda, with Kaz Masumoto engineering and Stephen Shelton assisting. . . . Motown Records has the Temptations in cutting a commercial spot for Westward Communications. Mark Scott produced, with Stephen Shelton behind the board and Jim Preziosi second on the dates. . . . Slash Records have raves Los Lobos are in tracking and mixing their upcoming project with T-Bone Burnett (who's just released a record of his own on MCA/Dot) producing. Larry Hirsch is engineering with Mike Kloster assisting.

The Complex: Don Henley was busy in Studio B working on a new track. Dan Kortchmar and Greg Ladanyi are the engineers. . . . In

Studio C, Tower of Power are working on a new release. . . . The soundstages were fully occupied with a cable TV show starring Richard Simmons. . . . Lisa Hartman was in Studio B recording her new album. Producing the project is Bill Rey and engineering the dates is Richard Bosworth.

Sunset Sound Factory: The Del Fuegos are recording their newest offering for the Slash/Warner Bros. label. Red hot Mitchell Froom is producing, as he did on the first two albums. Tchad Blake is behind the board and Dave Knight is assisting. . . . Word Records recording artist Leslie Phillips is in the facility tracking overdubs with producer T-Bone Burnett and Larry Hirsch at the console.

The Plant: At this longstanding Sausalito facility, Zakir Hussain & the Rhythm Experience just completed an LP due out on the Aspen Records label. Contributing talents included Narada Michael Walden and Mickey Hart. Production was handled by Zakir Hussain and Anthony Hindson, with Gordon Lyon engineering; assisting was Stephen Hart. . . . Elektra recording artists Starpoint were in working on their next album, due for release in early 1987. Production was shared by Preston Glass and Lionel Job. Maureen Dronee engineered the project with assistant Stuart Hirotsu. . . . Left Field Production partners Ann Fry and Jeffrey Norman are working on the soundtrack for the recently completed film *Straight to Hell* (an Alex Cox film) with local band Pray for Rain. Fry is producing Norman (John Fogerty, Huey Lewis) engineering, and Rob Beaton is assisting. . . . Bay Area funk-rap artist Tony Prophet recently completed mixing his demo with production help from Alan Glass. Engineering was Maureen Dronee, with assistant engineer Tom Sadzeck. . . . Santa Cruz rockers the Dates completed tracking and overdubs for their project with producers Bob O'Neil and Jim Thompson. Engineering was Jeffrey Norman, Rob Beaton assisting. . . . Jim Gaines is producing and engineering the Neville Brothers on their first LP for EMI/Rounder. Assisting Gaines on the project is Stephen Hart.

VIDEO UPDATE

VIALE VIDEOS: Lots of new video clip product for the upcoming Holiday Season. Iggy Pop continues his reemergence with "Cry for Love," directed by Julian (*Absolute Beginners*) Temple. Filmed mostly beneath L.A.'s Terminal Island Freeway and featuring some of the Ig's own paintings, "Cry for Love" is one of the niftier videos on the air. . . . The Eurythmics' "Thom in My Side" was directed by Renaissance man Dave Stewart himself. The clip, filmed in a Parisian movie studio, revolves around a performance before an audience made up of femme fatales and Hell's Angels. . . . Also strong is the Bangles' "Walk Like an Egyptian," a very funny, cute, and charming clip. I always loved the song, but the video shows just how far those lovely lasses have come—they've redefined what a girl group is. . . . And R.E.M., the pride of Athens, Georgia, have made a video as amorphous and fascinating as their music. "Fall on Me" is a wonderfully abstract flashcard that might be described as Depression Impressionist. I was watching this for a while when I realized the images rolling by in the background were upside-down, while the song lyrics flashing in the foreground were right-side-up. In order to investigate further, I hung upside-down over the bed and dug it *that way*. It didn't make any more sense but I thought it was pretty cool.

HIGH CONCEPT: If the kiddie-show programmers were truly hip, they'd give the kids (and lechers like me) the *Bangles Cartoon Show*; then get R.E.M. to do their version of Mutual of Omaha's *Wild Kingdom*; and then give 'em *Pee-wee's Playhouse*. Now that's my idea of Saturday morning TV. Speaking of Pee-wee, I have friends who are *taping* that show because it's so weird they don't believe it the first time they see it. If you can't deal with the early time (9:00 a.m.), tape it. I guarantee you won't be sorry. Meka-leka-hi, mekahini-ho!

ON THE DOWNSIDE: David Lee Roth's video clips from his solo project are a big disappointment. If Roth and company thought the gra-

tuitous mugging and "Let's just tum on the camera and be stupid" approach were going to have the same charm as the early Van Halen stuff, he was really off-base. Granted, Steve Vai and Billy Sheehan are talented musicians, but enough is enough! Vai in particular is insufferable! He looks like he's still rehearsing his role in *Crossroads*. Suggestion: With all of Roth's ass-wagging, why hasn't he recorded "Shake a Tail Feather"? I'm sure Dave's made proctologists from one end of the U.S. to the other very happy with his ass awareness.

TRACKING: Rita Coolidge has left VH-1, MTV's adult-oriented cable network. The singer hosted her own show for the past year and a half, seven days a week, five hours a day. "Traveling back and forth on a regular basis between L.A. and New York was becoming a little too complex," Coolidge explained. "I was getting to feel like a woman without a time zone." Coolidge now plans to devote herself entirely to recording and concerts. She is currently with PolyGram and has just released "Touch and Go," a duet single with Rupert Holmes. . . . *Night Tracks*, the highest rated music program on cable TV, is trying to strengthen its hold on the market by introducing a "more adventurous type of programming, featuring progressive music not seen on other programs, at least 15-20 new videos a week," according to co-producer Giles Ashford of Lynch/Biller Productions.



MIX ME UP, SCOTTY: Leonard Nimoy, who's directing *Star Trek IV: The Voyage Home*, stops by the Record Plant to visit fellow Vulcan Leonard Rosenman, who's scoring the film. (Leonard's a popular name on Vulcan.)

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Reviews

Concerts



Photo by Abe Perstein

Iggy rocked hard as ever, but his band was flaccid.

Iggy Pop

The Palace
Hollywood

Pop is one of a handful of greats in the legacy of rock. Along with Presley, Jagger, Lennon, Reed, Little Richard, Morrison, and few others, Iggy chose to not only write and sing the songs, but to live the life of a true rock & roll legend. As he states in "Some Weird Sin," he's conducted his career out there on the edge—but unlike too many of his fellow icons, Iggy has made it back. Yeah, now it looks like the Ig could stick around for years to come. He looks surprisingly healthy, he's still mighty agile onstage, and he still burns with (nearly) the same fire that was scorching him in "Dirt" some 17 years ago.

After a three-year absence from the stage, Iggy returned with a new band and a new album, and he played damn near all of the new LP for the patient fans. "Patient" is the operative term, as the new alb is decidedly more subdued than past efforts, and for a guy who can rightfully claim to have created both punk and heavy metal, it lacks the punch, fire, and life-on-the-edge scenarios that the crowd paid to see. Happily, though, Iggy also offered up a healthy dose of the anthems-that-changed-a-few-private-worlds, including "TV Eye," "Search and Destroy," "Lust for Life," "Sister Midnight," and several others. And he did rock out as only he can—the wild, childlike dancing and mic-

stand wrestling that we never tired of. What Iggy does seem to have lost is the ability to select a strong backup band. These guys, whoever they were, could play, but they sorely lacked the urgency that Iggy's music demands. How could "TV Eye" be played so lifelessly? Anyone who saw his '79 Stardust Ballroom gig with Ivan Kral, Brian James, and Glen Matlock knows what I'm raving on about. Those guys burned down the joint. Iggy seems the same—he just needs like-minded players.

—Screamin' Lord Duff

Rainmakers

Club Lingerie
Hollywood

The Rainmakers' PolyGram album *Let My People Go* may be the debut of the year. The Kansas City quartet has come up with a stunning collection of Highway 61-styled Dylanesque observations, wrapped in rooted rock rave-ups, manic strumming and vocal squeals, propulsive beats, tied in hooky bundles by melodic gifts. They brought it all into town recently.

The band—a touch ragged yet determined—was fronted by lead singer/songwriter Bob Walkenhorst on an amped-up acoustic git. He's a serio-comic figure in an Oliver Twist top hat—rail thin, longfaced, toothy, a dark-haired Tommy Steele (remember Disney's *Happiest Millionaire* flick?). His sweeping gestures—playing jester with slightly forced show-me-state localisms—finally took hold as the band (gui-

tarist Steve Phillips, able, not an innovator; bassist Rich Ruth; and drummer Pat Tomek, all adding fine harmonies) was able to dig in.

Politically right (that is, left), musically correct, full-hearted and full-humored, the Rainmakers' songs are cloudbursts of anger and frustration in these desperate times, but there's always a joke in there somewhere. They covered most of their album, from the bittersweet, folksy "Long Gone Long" and "The One That Got Away" to the utter contempt and indictment of "Government Cheese," an anthemic stomp toward the White House lawn. In "Drinking on the Job," terrorists get bombed, waitresses get tipsy, and everyone's inebriated as the Rainmakers come up with the line for '86, a hard slap at the yups' real failure: "The generation that was going to change the world is still looking for its car keys."

Then there was "Let My People Go-Go," getting scattered airplay 'round these parts (ah, there is radio hope). It's Moses, God, Joshua, Jericho, Jesus, and the real revelations of rock & roll—4/4 pop evidence. The few inspired covers included a dead-serious "Sixteen Tons"; ironically intended in that it was company-store night, a label showcase with the invited corporate chain of command. An encore of "Stranded in the Jungle," the 30-year-old scene switcher by the Cadets, was a sly comment on the group's road trip; when they're not playing one-off club dates, they're opening for (gulp!) Berlin. Better at present on record, the Rainmakers are a good band with some great songs. Their concert turned out to be a welcome night out; their album, though, is an essential.

—Darryl Morden

Steve Winwood

Universal Amphitheatre
Universal City

Winwood's highly anticipated Universal show was dramatic proof that his sudden commercial breakthrough hasn't gone to his head. No fancy stage sets, distracting lighting and props, or silly costumes for this man. The focus is firmly on the music—and what music it is. Starting with a simple spot as he sat alone at the piano and picked out the opening riff to "Low Spark of High-Heeled Boys," Winwood treated a full house to some of the highlights of his long and varied career, including a gutsy reworking of the classic Traffic instrumental "Glad." But this was no mere trip down memory lane. After tipping his hat fondly to the past, Winwood firmly steered a course through his three most recent albums, *Arc of a Diver*, *Talking Back to the Night*, and the current smash *Back in the High Life*.

Looking as boyish as ever, and blessed with a voice that sounds as pure and soulful as it did some 20 years ago, Winwood belted out gritty versions of "While You See a Chance" and "Higher Love" that

showcased his fine band and emphasized the more dance-oriented feel of his more recent output. The longish set tended to drag slightly in the middle as Winwood occasionally took a back seat, but the evening came to the boil with driving versions of "I'm a Man" and "Gimme Some Lovin'" that had everyone on their feet screaming for more. Let's just hope it's not another twelve years before he decides to tour again.

—Iain Blair

Jeffrey Osborne

Universal Amphitheatre
Universal City

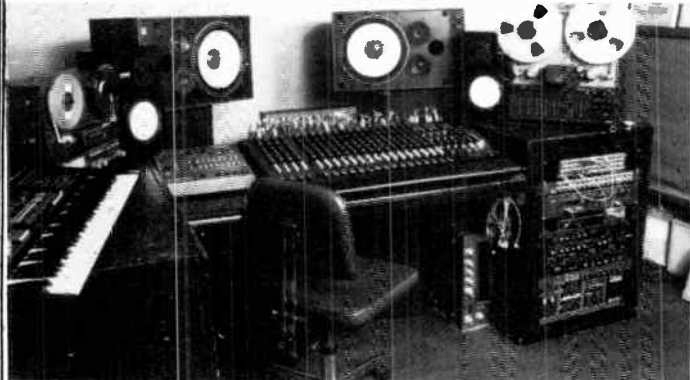
Ah, the unexpected. Jeffrey Osborne, possessor of that classic bottomless bass, once praised and promising, fell flat on his most recent LP because *Emotional* is unemotional. It doesn't burn nor soar—it just rolls over onto its back and lies there, flat. That's why it was so unexpected that Osborne in concert would start off with such a bang, such surprising energy, such force. On opening night at the Universal, Osborne came out amid smoke and power. You could hear how he has inherited and enhanced the sonic tradition of the great Lou Rawls, a tonal caliber that is sunk in the swamp of doldrums on his album. While singing one of his standards ("We're Going All the Way"), Osborne showed inventive vocals and personality. You could feel him falling into rhythm: At first, he was rushing, pressing, but slowly the song, the voice, the stage style began to mesh. Unfortunately, the mood soon shattered as Osborne finished the song and began to chatter.

His show is a photo album: Here's a pretty picture, there's a fun one, now serious, and one more pretty one. No continuity, just a continuous turning of pages. As he sang "Room With a View," his latest single, with polyester enthusiasm, the audience just stared at him politely, the way people stare into a traffic jam. Just as things looked very bad, Osborne resurrected the jam with a pair of moving duets, accompanied by the talented Portia Griffin. Energy soared as Osborne launched into his oldies. "On the Wings of Love" brought the house down. On "Stay With Me Tonight," he was hard to resist. Even on his latest hit, "You Should Be Mine (The Woo Woo Song)," he showed how charming and controlling he can be.

The problem seems to be that when Osborne sings non-hits, he doesn't sell as well, with as much production, energy, enthusiasm—confidence. He sings without as broad a smile or as tender a heart. Therefore, the show pulsates to the beat of his self-doubt. Osborne has a legitimate musical talent: He's not just a studio invention; he has a show, albeit uneven. If Jeffrey ever learns to sustain his confidence, there will be no stopping him.

—Belma Johnson

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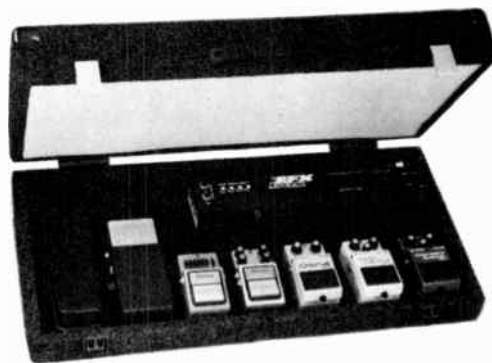
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Megadeth

Peace Sells... But Who's Buying?
Capitol

Thrashers beware: Megadeth has just unleashed its latest album, *Peace Sells... But Who's Buying?* on Capitol Records. This marks the first time that these L.A.-based musicians have had product out on a major label, and you can bet they're going to take advantage of it. Aided by Dave Mustaine (one of the founding members of the now-platinum Metallica), Megadeth proves beyond a shadow of a doubt that there is a large consumer market for the band's fast and furious sonic barrage.

Megadeth songs can best be described as a series of unrelated musical adventures. In an effort to have the material appear more complex than it actually is, Mustaine has written a collection of songs tied together musically, but thematically unrelated. The problem here is that all of these extraneous musical passages only serve to confuse the listener and make the songs less memorable. It's obvious that these boys can play; maybe Mustaine was trying too hard to prove it!

Despite some songwriting flaws, the group's overall playing shines through. They play with a vengeance. And unlike most bands in their genre, they've got something to say, too. But be forewarned: these are all R-rated lyrics. My favorites on Side One are the title track and "Devil's Island," both of which highlight the marvelous bass playing of David Ellefson and some exceptional team-guitar work by Mustaine and Chris Poland. As for Side Two, the only tune that caught my ear was the remake of Jeff Beck's "I Ain't Superstitious."

Several weeks ago, Megadeth teamed up with Motorhead for what appeared to be the beginning of a killer tour. But due to some misunderstandings, Megadeth was forced to pull out and go it alone as a headliner in smaller venues. In the long run, this could turn out to be a blessing in disguise.

If you liked Megadeth's last album, *Killing Is My Business... And Business Is Good*, then you'll fall to-

tally for *Peace Sells*—it's much more serious and concentrated. And it's selling. —Demian

Bruce Springsteen & the E. Street Band

Live/1975-85

Columbia

Okay. It's a great album. You can all go read Club Data now. But stick around and I'll tell you this is the one album where Bruce Springsteen couldn't win. While the millions who hopped the train with *Born in the U.S.A.* play catch-up, the core legion—those of us with dozens of live shows and unreleased tracks on tape and disc—feel a touch unfulfilled.

But then, what the hell did we expect? Virtually every concert the man's played has gone over the top, so there's no single one show, no definitive performance. And there's so much here from the legendary Roxy Show of '78. As one friend said, "After having it on tape for so long, it'll be weird to hear it regularly on the air." Sure will. And terrific too. Still, some selections are questionable. The live performances of the songs from *Darkness on the Edge of Town* far transcended the studio versions, especially on that night. But why "Adam Raised a Cain" (however fierce) in place of the infinitely crushing "Prove It All Night," which—when followed by "Racing in the Streets," then "Thunder Road"—comprised perhaps the most moving piece of rock music I've ever heard, or ever will?

There are other puzzles later. The reworking of "Cover Me" brings the remix and album cut together, but "I'm on Fire" or "Independence Day" are too close to the originals, and without opening raps. Certainly, the performances are stunning. The 40-song collection provides ample evidence that the E. Street Band is the finest, most far-ranging American Band of the last decade. Roy Bittan's piano makes me cry.

Still, I think many of us expected more stories (like the ones linked up to "Pink Cadillac" or "Glory Days"), instead of a straight-ahead live romp of "Darlington County." And there are no songs from the '76 and '77 tours (e.g., "Don't Look Back" or the spooky version of "It's My Life"). But that was a period of lawsuit turmoil that perhaps Springsteen doesn't want to remember. Also, what happened to "Out in the Street," an ultimate celebration from the '85 tour? Also M.I.A.: Presley's "Can't Help Falling in Love" and "Follow That Dream." I won't even go into pre-'75 shows. There are always B-sides, so I'm crossing my fingers for lots of singles.

Don't let these ramblings from one who's heard too much and knows too much (in an obsession where there's no turning back) turn you away. This album is a wonder-work that shreds all other live albums. I wouldn't trade the L.A.

"River" and "War," with their introductions, for anything. Ditto on the last-stand "Badlands" from '80, the Nebraska material, the walls-come-down Miami Horns at Meadowlands on "Tenth Avenue Freeze-Out," or "No Surrender" (acoustic from the heart for Little Steven) from the same show. Or...

The semi-chronological thematic epic ends with Tom Waits' "Jersey Girl," the only track previously released (it was the B-side of "Cover Me"). Though the home-state love ballad provides a sentimental finish, a full-bore band version of "Thunder Road" would've brought us full-circle, ready to begin again.

A last thought: The album isn't about to stem the bootleg and tape tide; it's more likely to bust open the dam. Those making discoveries here will be spurred to search out complete shows, every one filled with special moments—reasons to believe—reasons why *Bruce Springsteen & the E. Street Band Live* could never be the last word. If we show a little faith, there's always that magic in the night. It's official now, though we knew it all along. —Darryl Morden



Un"Sung Stories"

Phil Alvin
Slash

Anyone who's caught Phil Alvin's non-Blaster appearances around town knew what to expect from his "solo record." He's raided his own record collection of prewar (as in WWII) wax. Working with living-musical-riddle Sun Ra & His Arkestra, along with Dirt Dozen Brass Band (whose *Live in Montreux* album should not be missed—stop reading this and go get it, then come back), on most of the tracks, Alvin's come up with perhaps the year's most eclectic and maybe timeless record.

There are two keys to this universe: Alvin's voice and the horns. The latter purvey New Orleans-styled uptempo joy spiced with biters and pre-swing phrasing. Alvin's turned into a far-ranging singer. He can lead the jumping parade in "Someone Stole Gabriel's Horn," or capture dark nuances in "Titanic Blues." A period piece like Cab Calloway's "Ballad of Smokey Joe" could turn hammy or campy, but here it's faithful gloomy fun.

I seem to recall "The Old Man of the Mountain" being the basis for a magical Max Fleischer cartoon of

the Thirties; this version has that same hoary party-on-high spirit and bluster. The most Blaster-like cut comes with Side Two's "Daddy Rollin' Stone," though it's more back-alley. Listen to the Highland fiddle introducing "Collins Cave"—backwoods Celtic blues transplanted to America. It's followed by Alvin, voice and guitar alone on "Gangster's Blues."

This isn't the kind of record that's going to zoom up them charts. It's better than most of those and was never intended as such. Some fine old songs, played honest—just right for that Sunday afternoon need-for-the-different. In a brief one-line track at the end of the album, Alvin, dancing atop bluesy piano notes, sings, "Y'know, life is a ballgame played each day." Yup. And Phil, you just hit a triple for our side.

—Darryl Morden

Tonio K.

Romeo Unchained
What/A&M

Have you ever felt you were vainly living up to someone else's fantasy ideal of the perfect love? Have you ever had the painful learning experience of finally adjusting those images of knights in shining armor and damsels in distress to real-live, breathing, three-dimensional human beings? Have you ever wondered how people cut through all the bullshit and still fall in love? Well, help is on the way. On his latest album, *Romeo Unchained*, Tonio K. sets his songwriting sights on a subject that's dear to the hearts of modern romantics everywhere—love's emotional roller coaster (with all its absurdities, contradictions, and possibilities).

Against an alluring backdrop of catchy pop melodies, bright rhythm guitars, tasty synthesizer fills, and interesting percussive accents, Tonio K. points out the foibles and hazards of our romantic exploits. He sets the mood for the entire album with its opening verse: "It's a jungle out there / It used to be a garden / But the times got tough / Now all those innocent hearts have hardened..." On "Perfect World," he pointedly describes the emotionally guarded Eighties: "We're dyin' for love / But we're afraid to drop our guard / We're lost in a world gone crazy / Where the man won't grow up / And the women get so hard..." With an achingly beautiful melody line, fine vocal performance, and nicely tailored arrangement, "Perfect World" is such a near-perfect pop song I can't seem to get it off my turntable.

On "Romeo and Jane," Tonio K. has some surrealistic fun with the famous romances of Romeo & Juliet and Tarzan & Jane ("I saw Shakespeare and Cheeta / Cryin' in their margaritas / Bad news—Romeo loves Jane..."). Then, with "Impressed" (covered by Charlie Sexton on his recent hit LP), after listing a notable array of love pairings from history and literature (and even comic books), he ex-

presses no fondness for the high-romantic regard and unrealistic expectations that are fed by classic love stories like Antony & Cleopatra and Romeo & Juliet when he flatly declares: "I am not impressed / I love you the best / They're a bunch of losers / A list of victims / And we've got nothing in this world to live up to..."

Tonio K's old penchant for the bizarre rears its playful head on the theological treatise and rock-pounding beat of "I Handle Snakes" (the only song not linked thematically to the rest of the album). Besides having a great title, "Emotional War Games" echoes the Supremes' "Stop! In the Name of Love" in its chorus. And "Living Doll" is a sprightly tune (with a good vibrato-armed guitar) about a perfect-on-the-outside girl who's "never been given a minute of love unless she met the conditions."

On one fine track after another, Tonio K. describes the agony and the ecstasy of modern relationships and even holds out hope for the perennial happy ending in the album's closer, "You Will Go Free" (crisply produced by T-Bone Burnett).

In his past work Tonio K. has tended to hammer home his points with an aggressive musical framework that obscured his considerable songwriting skills. Here he packages his lyrical insights in melodies and arrangements that should sound great on the radio. In a better world, *Romeo Unchained* would win him the commercial success he so clearly deserves.

—Michael Amicone

Singles

First up in this issue, we're giving local mystics Harlin a spin. Harlin's debut single is intriguing in that, in lieu of a Side A/Side B approach, the band has labeled same "Rock Side" and "Pop Side," respectively. Nice touch. Our attention goes to the Rock Side, "Since You Left Me" (Songspeak Records). Whil Harlin's vocals remind me a bit of Jethro Tull now and then (mystic, you know), but otherwise, no obvious influences come to mind—which is nice for a change. Lyrics are highly intelligible (also good) and rendered in a stream-of-consciousness fashion. Example: "I've been dreamin' things / I wouldn't wish on enemies / Things have not been going very well / Blow a hole right through my soul..." It's like three-odd minutes of a dream state, and a pleasant one at that.... Ahh, you say, just another dull twelve-inch? Nope. K-38's "For Those Who Listen" (Chavoo Records) seems ordinary enough, with its canary-yellow-splashed, beach-blanket-bingo cover. However, that tearjerking guitar solo may make you do a double-take—I did. It's a good soppy ballad about love and all that sloppy junk; and yes, the lyrics do get a bit dopey in spots—but that's what love'll do to ya. Over-

all, the feeling is kinda touching, and the product sounds as if K-38 has its act together. Great vocals, excellent backups, a guitar solo that'll drive a stake right through even the coldest of hearts, and deft touches of piano add to a very fine arrangement. Call that girl right now and apologize, you jerk!... Enough of this drippy sentimentality. As a promo for their upcoming live album, *Live and Screamin'*, Krokus brings us "Screaming in the Night" (Arista). I'll sheepishly admit I always liked the song (hated the twisted sacrificial rites in the vid clip, though). The live version doesn't sound much different from the studio version far as I can tell, with the exception of those arena-type screams. Even more amazingly, I think some of the original punch got lost live. Hmmm... I always enjoy quoting creative press releases. Get this: "Doctors' Mob was formed... as a reaction against unmelodic, generic thrash bands and shameless formulaic pop bands... Doctors' Mob makes music to kill roaches by." Take that, Black Flag. Gosh, it's times like this that make me wish I were reviewing press releases, but, alas, I'm not. Anyhows, Doctors' Mob covers the Beatles' "She Said, She Said" (Echo/Wrestler Records). It's sped-up, very cool, sensible post-punk. I wonder if Michael Jackson has heard this rendition—he apparently owns the rights to every little Beatles thing but Paul McCartney's wife, Linda. In any case, this single sounds best loud—it makes you wanna go tell your obnoxious next-door neighbor to go to hell, and it could just be the next best thing to, er, Vivarin. Take two and call me in the morning. —Karen Burch

Ear Wax

The Alternate Route

Eddie Ray Porter: *When the Morning Falls* (Less Records)—Porter delivers gritty Midwestern rock with an unpretentious punch, and *When the Morning Falls* deserves a place as one of the most promising debuts of 1986. The arresting guitar parts and arrangements on cuts like "Angelina," "Tonight (Said and Done)," "End of the Line," and "Through the Night" strike a nerve that'll raise anybody's temperature. A few of these crafty tunes suffer from the Springsteen factor (referring to women as "little girls," as well as some moments of overwrought melodrama in Porter's vocals) but the album's sheer drive eliminates schlock buildup. Like those of most blue-collar rockers, Porter's lyrics address the American way of life, obsessively and exclusively. In this case, however, a serious, uncontrived commitment comes through the grooves; Porter's disc holds up fine through repeated spins.

Pontiac Brothers: *Fiesta en la Biblioteca* (Frontier)—With their second album, the Brothers have cleaned up their playing and arrangements,

while lead vocalist Matt Simon has developed a more controlled delivery. Despite their improved study habits, they still seem to be having loads of fun. "Old and in the Way," for example, comes at you with the same conviction Peter Case laid down when he fronted the Plim-souls. Their flair for raunch and humor is intact on "Doll Hut," a fond look at their favorite seedy hangout in L.A. Although their nasty attitudes and Ward Dotson's guitar picking put them dangerously close to Stonesville at times, the Brothers have thrown a curve by coming up with a happening cover of Jerry Garcia's "Brown-Eyed Woman." Simon reads this ditty as if he'd helped Jerry pen it. "She Likes to Rock" approaches triviality when Duke Gnarly kicks in some Gary Glitter guitar riffs, but this thrash-rocker could go over big with the glam-slam community. On *Fiesta*, we're witnessing the maturation process of a strong young band.

Balancing Act: *New Campfire Songs* (Type A Records)—This clean and nifty debut is alluring and poignant, albeit a bit spotty. Lyrical, the most striking entry is Steve Wagner's "The Neighborhood Phrenologist." His commentary on indifference is nothing less than revelatory: "I laugh to keep trying / To believe what I see / I only think about the barrel / When it's pointed at me." Sung in a flat tone above a crisp acoustic guitar arrangement, this tune brings to mind the biting, intellectual compositions of another local talent, Chris Hickey. "A TV. Guide in the Olduvai Gorge" suffers from a soulless vocal and sketchy lyrics. But their sleepy rendition of Don Van Vilet's "Zig Zag Wanderer" is truly worth the price of the disc, especially for Beefheart fans. Although *Campfire Songs* (sparsely produced by Peter Case) has a skeletal sound, it strongly suggests that we have much to look forward to from these local alternative folksters.

Scruffy the Cat: *High Octane Revival* (Relativity)—Bounding in from Roxbury, Massachusetts, Scruffy the Cat is the pick of the litter. This EP of well-developed, original pop/rock includes splashes of surf music, dashes of gritty R&B, and some unconventional comedy that recalls Camper Van Beethoven. "Happiness to Go" is a witty observation of how painful bliss can be. Charlie Chesterton proclaims in a nasal drone: "Happiness is taking us all for a ride!" Supported by a frenetic beat and buzz, this song combines ferociousness and fun much like the Jazz Butcher (sans the political jabs). The guitars grind, wail, and roll in a classic groove on "40 Days and 40 Nights," while "Buy a Car" is perhaps the best teenage homage to the automobile in years. These Cats not only bite and scratch, they also purr melodically on "Land of a Thousand Girls." Scruffy the Cat is a spirited rock act with one of the finest EPs of 1986.

—Ronald Coleman

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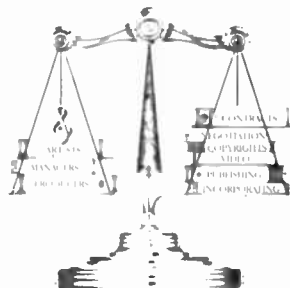
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Clubs

Jane's Addiction

*The Roxy
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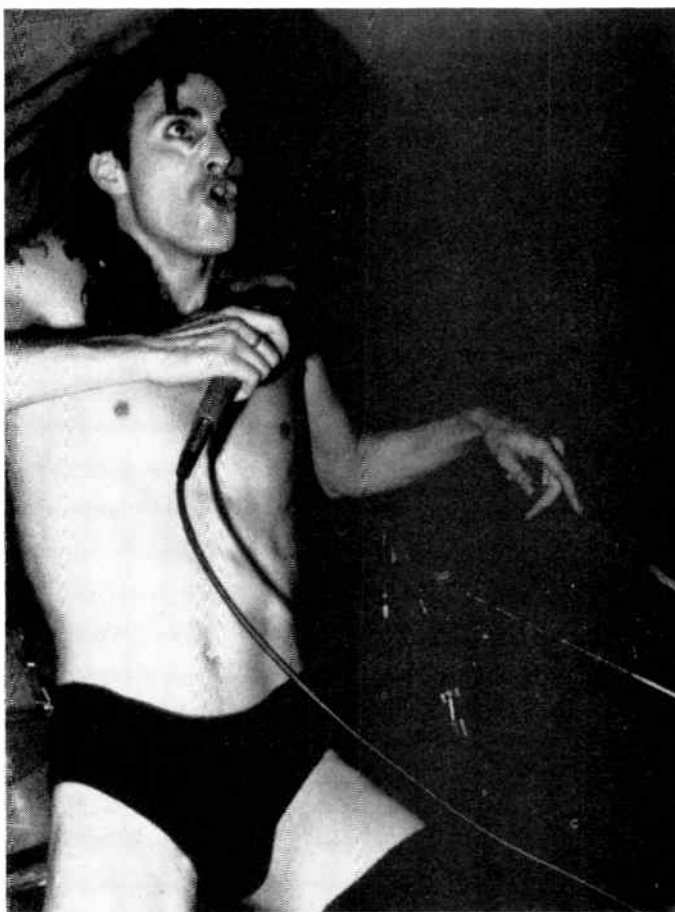
□ **The Players:** Perry Farrell, lead vocals; Dave Navarro, guitar; Eric Avery, bass; Steve Perkins, drums.

□ **Material:** Driven by pulsating rhythms and a Bonedaddy-inspired psychotic tempo, Jane's Addiction takes its audience into a whirling, drug-induced state of (un)consciousness. Experimenting with wild, head-spinning sounds reminiscent of early Pink Floyd, the group refuses to slow down their white-knuckler ride long enough for the squeamish to jump off. Its earth-shaking guitar vibrato, coupled with screaming Steven Tyler-esque vocals, make this incredible foursome sound something like Aerosmith on acid.

□ **Musicianship:** Farrell's overpowering lead vocals practically blew the rest of the band's incredibly gifted players off the stage. I'd be downplaying his vocal ability considerably to compare him to rock screamers Tyler and Janis Joplin, because Farrell adds an original and definitely bizarre style of vocal improvisation to the band's sound, that is more similar *technically* to legit scat jazzers like Ella and Al Jarreau. While Perkins' exhilarating percussion work and Navarro's sizzling guitar vibrato wouldn't make Keith Moon and Hendrix exactly *turn* in their graves, it just might make 'em sit up and listen.

□ **Performance:** You'll see no time-outs for breaks or tuning here—Navarro, Avery, and Perkins simply play their guts out. It's hard to subdue my obvious admiration for Farrell's unabashed onstage talents, so I'll go ahead and rave about him anyway. Yes, he is, by far, one of the most intense and captivating performers I've ever seen. His highly skilled use of an echo box, in addition to the dozens of other magical sounds that he generates onstage, sent his screeching yet strangely melodic vocals through the hearts and souls of everyone present.

□ **Summary:** This band is *not* for everyone; heart victims and pregnant women should view



Perry Farrell gets down & dirty. . . . Hey, Iggy—check this guy out.

with caution. However, a raw, gutsy sound and a blatant disregard to what sells these days are what make this original ensemble an easy critics' favorite. While local colleges are being bombarded with the foursome on their airwaves, it's a shame these guys don't have an album out to fill up some AOR time. Their set was a blast and I had a great time. —**Steve Kozak**

Sherry Williams

*Mischa's
 Hollywood*

□ **The Players:** Sherry Williams, vocals; Steve Kaplan, piano; Richard Maloof, bass; Chuck Flores, drums.

□ **Material:** A variety of cool jazz, scat, Latin, pop ballads, and show tunes was performed. Williams' version of "You're Gonna Hear From Me" showed her to be powerful and assertive; she made this Sixties ditty sound fresh, relevant, and applicable. When Williams did her scatty "The Lady Is a Tramp," you almost believed she really does hate California ("It's cold and it's damp") even though she's having such a good time. Williams managed to outdo Johnny Matthis on

"Pieces of Dreams," turning it into a samba on the second verse, and her "Send in the Clowns," impeccably arranged for piano and voice, was the most intelligent performance I've ever heard. Her two Oliver Gilbert originals, "Rosie's Room" and "A Book Is a Book, but a Man Is a Man," really did swing. Williams' Latin material included "One Note Samba," "Yesterday I Heard the Rain," and "Listen to Your Heart." She concluded her set with Jimmy Webb's syncopated "Everybody's Going to the Moon." Overall, Williams' set revealed a tendency to play it safe with her material rather than taking chances with good new stuff. Her set list placed the Latin numbers at the set's climax, when they would have been more effective as a mellow spot in the middle.

□ **Musicianship:** Williams and her band are impeccable. While her singing is at times reminiscent of Della Reese, Carol Channing, Sarah Vaughn, and Bette Midler, she manages to maintain great consistency of style and presentation. Although she seems slightly less confident of her upper range, the lower end is rich and warm. Her

Photo by Kayn Cantor

technical expertise is matched with spirit, humor, and flair. She is very comfortable with these musicians. "He knows how to listen," she said of pianist Kaplan; "Send in the Clowns" proved it. Bassist Maloof was consistently excellent, tuning in a fine solo in "All of Me." Flores, who also plays drums with the Woody Herman Trio, is a musician of the first order. The band has strong, fresh, arresting arrangements.

□ **Performance:** Dynamite! Williams is a youthful trouper (she started with the Young Americans at 16). She reaches out and hugs her audience without stepping off the stage. She's confident, professional, and lots of fun—she can even joke about her longevity ("We all turned 29 on our last birthday, right?"). Williams has a happy, sweet face and a lot of heart. At Mischa's, she brought back a big-band sound on "Kiss Me Quick," captivated the large audience with her samba scatting on "Listen to Your Heart," and became a Cheshire cat while performing Cole Porter's wry "Love for Sale." She's really an actress as much as a singer. Her performances are never less than outstanding.

□ **Summary:** Sherry Williams is a class act—a major talent just coming into her prime. She has superb presence and showmanship, a great voice matched with a well-timed sense of humor, and her phrasing is impeccable. She has paid dues, opening for Debbie Reynolds in Vegas and singing backup for the likes of Eddie Kendricks, Andy Gibb, and El Chicano. Now she needs a good producer to get her in the studio and on the charts!

—Jay Padroff

Warren Vache

*Hyatt on Sunset
Hollywood*

□ **The Players:** Warren Vache, cornet; Ross Tompkins, piano; Larry Gales, bass; Jake Hanna, drums.

□ **Material:** Warren Vache, 35, is one of the few jazzmen of his generation to be currently exploring swing standards of the Thirties and Forties. Although usually teamed with tenor saxophonist Scott Hamilton, Vache managed to always sustain interest while jamming with the others on such tunes as "Love Me or Leave Me," "The Very

Thought of You," "My Shining Hour," "The Song Is You," and "Take the 'A' Train." While none of these familiar songs was given *definitive* treatment, Vache's versions were nonetheless quite enjoyable.

□ **Musicianship:** Vache displayed a wide range with an appealing tone that is a bit raspy in the lower register. There is always a sense of adventure in his solos; the occasional missed notes are the result of Vache's unwillingness to play it safe. Pianist Tompkins is quite tasteful (as usual), and occasionally inspired by Vache's chance-taking. Bassist Larry Gales, who received a generous amount of solo space (bowing most of his solos), had his best spot during three choruses of "Take the 'A' Train"; he also took a vocal on "This Love of Mine." Drummer Jake Hanna was mostly in the background but had several fiery tradeoffs with the cornetist.

□ **Performance:** Vache reminded this listener of the lyrical Bobby Hackett during some of the ballads, but he mostly displayed his own sound. His high-note work on "My Shining Hour" (which included a few close calls) and a very pretty Vache-Tompkins duet performance of "Autumn Nocturne," were the high points.

□ **Summary:** It's a pity that the Warren Vache quartet's performance was only seen by 30 or 40 people, most of them hotel



Sherry Williams: A major talent just entering her prime.

guests. Whether this was due to lack of publicity or the fact that this was Vache's fourth (and final) night at the Hyatt is unclear; but one would surely expect more than 40 people in L.A. on a Saturday night to be interested in the creative swing music of Warren Vache.

—Scott Yanow

Curt Wilson

*Club Lingerie
Hollywood*

□ **The Players:** Curt Wilson, lead vocals, guitar; Grady Shawver, lead guitar; Skip Martinelli, keyboards, vocals; Kathy Dean, keyboards, vocals; Mike McLinden, bass, vocals; M.B. Gordy, drums.

□ **Material:** Here is a man who must spend an inordinate amount of time in love. Curt Wilson writes funky, danceable love songs that are shiny, bright, and welcome on my airwaves anytime. "I'll Give You My Heart" excites by building from a whisper to a shout in the space of a heartbeat (sorry). "Rhythm of Your Heartbeat" has a neat, moody interlude and acappella vocals over a drum break. They may pull my name from the masthead for this, but I have always appreciated good pop tunes with memorable melodies, sensible and sensitive lyrics, as well as concise song structures. [*Relax, Kidd—someone around here has to have good taste.*—Ed.] The only

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Reviews
C I U B S

questionable moment occurred near the end of the set in the song "South Africa." No matter how good the intentions, guys, this particular issue seemed rather obligatory given the concerns of the rest of the set.

□ **Musicianship:** This is the Curt Wilson Show, and no one knows it better than his band. Most of the time the other musicians stayed cleanly and discretely in the background. Several of the songs, however, were stretched to allow guitarist Shawver, bassist McLinden, and drummer Gordy solos that betrayed a strong progressive/jazz leaning. Keyboardists Dean and Martinelli provided mostly padding and sound effects. Overall, the band played well together, executing arrangements that someone has put much thought into. In a crackerjack band, Wilson is the prize. He has a strong, obviously well-trained voice that handled each song with power, energy, and a wealth of emotion. This is as good as it gets.

□ **Performance:** Wilson is a natural, making even choreographed moves look spontaneous. He was undeniably cramped for room this night, though he *still* showed more potential than I have seen in many a moon. His was a great performance; however, if you take into consideration the six people onstage that night, it is hard to figure why there was no communication among the players. It must have been pretty hard to miss the musician standing next to you, but one would have never known it. A couple smiles would have been nice, or maybe some spontaneous dancing just to let us know the bandmembers were all on the same team.

□ **Summary:** If musical content were all that mattered, then it would take a yard full of snakes to keep the world from beating a path to Wilson's front door. He's got the songs, the band, and he's awfully good-looking. Unfortunately, if it is a prepackaged MTV band he is after, he will have to choose another wrapper. Dress up the band a little more, Curt; teach the guys how to smile while they concentrate on the intricacies of their parts; and above all, tell everybody to at least



Curt Wilson: The dude's in love.

look like they are having a good time. See you on TV.

—Tom Kidd

Los Angeles the Band
Club Lingerie Hollywood

□ **The Players:** Roy Sciacca, lead vocals; Byron Scott, keyboards, vocals; Michael Todd, drums, vocals; Kirk Hellie, guitar, vocals; Mark Geimer, bass.

□ **Material:** LATB crank out heavy metal with a twist of pop glitter. Although the tunes tend to sound the same and nothing really stands out as solid hit material, the songs do possess an effective head-banging quality. The band's Lingerie show was dominated by heavy curtains of power chords and rock-solid drumming, which maintained a high degree of kinetic energy within the confines of the overall musical structures. Aerosmith and the Moody Blues appear to be the main influences here. Several well-received ballads rounded out the set.

□ **Musicianship:** Above-average musicianship lends this band added credibility. Byron Scott's frenetic drumming was most amazing; especially interesting was his unique approach to crash-cymbal technique, something few drummers can

pull off with such ease and finesse. Bassist Geimer managed to keep a solid undertow bubbling on his chosen instrument while bounding to various points around the stage. Vocalist Roy Sciacca possessed grace and power with his vocal delivery, although his range and tonal characteristics at times seemed limited. Perhaps this limitation was due to his attempt to fit into the material. Sciacca's talent may well go beyond the somewhat closed format of this band's particular style and sound.

□ **Performance:** Aside from a slight problem with the sound system at the start of the set, the performance ran smoothly, and the band displayed good, solid playing. Nothing especially astonishing to write home about—the band simply sang and played their instruments. Stage props or other surprises might have been helpful to blast through the somewhat ordinary nature of the band's presentation. The guitars also needed to be louder, and keyboardist Scott used one wanky synthesizer sound all night.

□ **Summary:** LATB are a group of decent musicians playing bland, predictable music for an audience of marginally fashionable headbangers. Everyone—band and audience—merely went through the motions of what they've been trained to do; there's nothing

new here. More attention was apparently paid to style than to content, for the music had very little to say. It appears that grey businessmen without imagination have manufactured this group for the youngsters to enjoy. The youngsters don't know any better. A high probability exists that Los Angeles the Band will be highly successful, as they subscribe to the primary rule of the marketplace: Kill Imagination.—*John Trubee*

Big Shots

Madame Wong's West Santa Monica

□ **The Players:** Tony Felicetta, vocals; Tom Felicetta, bass; Jay Bird, guitars; "Light Fingers Huey" Dee, keyboards; "Detroit" Al Kirk, sax, percussion; Tommy "Rat" Wenzel, drums.

□ **Material:** Call it white junk funk, or loading-dock soul, or Philly *swang*, or jive pop; or how about Ian Dury-and-Herman Brood-meet-a-drug-crazed-George Gershwin-in-an-abandoned-shipyard (arranged by the Average White Band and produced by Sly Stone and Barry White)? Got the picture? No? Okay, then call it R&B/pop if you must, but the Big Shots are influenced by more than four decades of music and American culture. They juxtapose Sixties and Seventies pop, soul, and funk with Forties standards and show tunes, creating a danceable blend of catchy bar-room ditties. Their sound is far from contemporary, but it's fun all the same. "I Just Wanna Watch You Dance" is your traditional upbeat rock shuffle with an optimistic, Todd Rundgren-like melody. "Naughty Body" is a sultry tune with a slippery groove; imagine Prince as a young bluesman in late-Fifties Chicago. "Big Shots Rap" is just that, a la the Clash's "Magnificent Seven," with a light and entertaining spoken intro. The Big Shots' lyrics (written mostly by Tony F.) are laced with humor, history, and an East Coast, urban flavor. Music of this nature can get a tad repetitive if you're sitting, but it's cool for dancing yo' bad self about for hours and hours and beers and beers.

□ **Musicianship:** You can't play this kind of music without a strong, aware rhythm section, and Tommy F. and the Rat are just that! The backbone they provide is capitalized on and expanded by the tasteful, jazz/

funk-conscious percussive additions of Al Kirk. "Detroit" Al also turns out to be one *bad* sax man, adding the feel if not the varied timbre of a three-piece horn section. The guitar and keyboard work of Mr. Bird and Mr. Dee, respectively, is light and fresh (like McDonalds' biscuits), and they do a fine job of supporting the vocals. Big Tony's singing is energetic and delivered with enthusiasm. The simple melodies are catchy and within his limited range.

□ **Performance:** The Big Shots' performance is their strongest point, and although the music tends to get a bit boring, their visual show and unique presentation sustains your interest. Dressed like gangsters in a Jimmy Cagney flick, the dark-suited Big Shots fill their stage show with props and introduce their tunes with nostalgic narratives. Tony Felicetta is an amusing frontman, combining stereotypical gangsterisms with a naturally boyish charm.

□ **Summary:** The Big Shots are fun. Their music is perfect for a beer bash or fraternity party, but it lacks both artistic brilliance and top 40 viability. A solid rhythm section, along with tasteful sax work and arrangements, minimize the boredom potential of groove music played by white people from the Midwest. Fun, yes—but it's far from fantastic. —*N.D. Groov*

Brand New Music Dance the Regular Lhasa Club Hollywood

□ **The Players:** Elma Mayer, vocals; Brian Woodbury, vocals,



Brian Woodbury within the confines of his big striped umbrella.

bass, umbrella; Terri Tunnicliff, clarinet; Becky Heninger, cello; Miles Tackett, cello; Jay Work, saxophone, flute; Steve Knopoff, trombone; David Friendly, drums; Michael Webster, keyboards.

□ **Material:** The music on this show was pre-taped and intended to provide a soundtrack for the live performances of Mayer and Woodbury, who mugged, rapped, sang, and played over these taped elements. Most of the material is campy, which like most camp, either charms the listener or lapses into silliness.

□ **Musicianship:** The most remarkable performances given were unfortunately on tape. Keyboardist Webster's facile and varied playing provided a fertile musical base for Mayer and Woodbury's live elements. Steve Knopoff's trombone work was robust and formidable. Woodbury also provided some aggressive bass solos, undermined, unfortunately, by a failing guitar cord.

□ **Performance:** As stated before, the performance ran hot and cold. Mayer's imitations of fish and divers in the closing sections of "Bends" and Woodbury's white-boy intellectual rap midway through "Harangue" worked, while other sections of these two long pieces detracted from these finer moments.

□ **Summary:** Looking back on the performance, I remember most of it with a smile and a sigh. Though both pieces could use a little editing, there was a wealth of good material to be found in each. Throughout, though, the music was on-target and effective.

—*Titus Levi*

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Club Data

by Screamin' Lord Duff

Michele Matz



Steve Jones, Michael Des Barres, and Andy Taylor rally together for Michele Myer at the Roxy.

Welcome, club crawlers, to the 24th and final installment of Club Data for the calendar year 1986. What a year it's been! We've been to San Francisco and New York clubs, with S.L. as your tour guide, and to Euroope with **White Flag**. We've been behind the scenes, and we've looked at the nightclub world from the booker's angle, from the player's view, and from both sides of the stage. When yours truly couldn't personally be on the scene, rock & roving reporters such as the irrepressible **Kate Turman** were there to fill us all in. Such was the case at the **Michele Myer** benefit at the **Roxy**, which was even covered on MTV. Now before this starts to sound like *60 Minutes*, let me now turn o'er the pulpit to young Kate.

FROM THE DESK OF SOCIETY EDITOR KATE TURMAN: Was the highlight of the **Michele Myer** benefit at the Roxy on Nov. 3 the all-too-brief appearance of **John (Stumpy) Pepys** (a.k.a. **Ed Begley**) from pre-Spinal Tap group the **Thamesmen** or the **Knack's** "My Sharona" or...? So many celebs turned out for the \$15 standing-room-only show that even buying a tiny \$3 beer didn't ruin my evening. (My new motto is "Buy me a beer and I'll write about you.") The **Knack** reunited for the first time in six years, turning in a short, tight set that included "Tequila," "Break on Through," and the aforementioned L.A. classic. Word has it that they're gonna make another go of it. **Rodney Bingenheimer** acted as emcee, **Kim Fowley** introduced teen dreams **Candy**; **Gary Myrick** did a very impressive and thoughtful

acoustic guitar set, and **Lawrence Juber** also did a solo turn. Sex messiah (and benefit organizer) **Michael Des Barres** played (with **Dweezil Zappa** on guitar), and was joined for a song by the stubby **Bruce (Moonlighting) Willis** on harmonica. The **Crue's** dirty-blond bombshell **Vince Neil** joined Des Barres for—appropriately enough—"Jailhouse Rock." **Steve Jones** was the high point of ex-Duranie **Andy Taylor's** set, which included Hendrix's "Red House" and Taylor's "Take It Easy" from the movie *American Anthem*. (Remember that one? Me neither.) **Cheekbones Charlie (Sexton)** joined all the not-so-young dudes for a rousing version of the **Pistols'** "Anarchy," and the evening culminated with Des Barres leading a deafening version of "Bang a Gong," with long-limbed **Tommy Lee** on drums. Also in attendance were **Julian Lennon**, **Gene Simmons**, **Paul Stanley**, **Nikki Sixx**, members of **Mystery Roundup**, **Channel 3** and **Esther Wong** et al. Was there anyone who wasn't there? [Yes, me.—S.L.]

Well, how do I top that? I guess I don't, so here's some regular news and reviews. Okay, no ex-Sex Pistols or Durans were there, but every metalhead worth his weight in iron ore was at the unveiling of the rejuvenated **Metallica**. New bassist **Jason Newsted** of Metal Blade band **Flotsam & Jetsam** (not Jet-sam & Flotsam, as reported in last issue's Local Notes) fit in pretty well. He didn't go overboard; instead, he played it fairly safe, letting everyone get used to him. The band played a long time, doing well over ten of

their lengthy opuses. The sound was fabulous and the mood was downright joyous, with nary a mention of the late bassist **Cliff Burton**. Not so jubilant were **Metal Church**, originally scheduled to headline this evening but put on the backburner for the new **Metallica**. Playing to a half-full house following their labelmates' jam-packed performance must've been disheartening, but the undisputed ugliest band in heavy metal carried on valiantly, turning in a fine set of their own.

Christopher Lombardo, lead singer for a band called **Triangle**, was detained by police in Glendora after removing his shirt(!) during a performance at **Timbers**. Glendora has an obscure law prohibiting toplessness in public, and for a while it looked like a night in the slammer for Lombardo; luckily, his manager talked some sense into the fuzz.

The ever-improving **Gazzarri's** has yet another renovation on the way. The club is planning on opening up the basement and calling it **Under the Rock**. Whilst "down there," one will be able to watch the band performing upstairs on a TV monitor, while ordering food and drink from the downstairs bar and kitchen. Interesting idea, but don't forget the ventilation, fellas.

Speaking of renovations, **Bobby Dean** at the **Troubadour** claims the club now has the biggest lighting system in the city, and that they're just three lights short of catching up with the **Country Club**. Further on down Santa Monica Boulevard, **Matt Kramer** at **At My Place** notes, "I do some pretty liberal fund-raisers, so I thought I'd give the other side a chance." To that end, he's booked the ever-charming **Wally George** in on December 19th. Orange County's answer to Hitler is reportedly being backed by his very own rock band (couldn't be his old buddies the **Mentors**, could it?). Also at **At My Place**, **Smokey Robinson** sat in with club mainstays **Billy Vera & the Beaters** on Nov. 7th.

COMING, DEAR: **Faith No More**, **Soul Asylum**, and **Thrill Train** at **Club Lingerie** on Nov. 22nd; **Rough Cutt**, **Alcatrazz**, and **Fanz** at the **Country Club** on Nov. 20th, with **Pat Travers** appearing there Dec. 5th. If ya missed the **Leon Russell/Edgar Winter** show at the **Country Club**, catch them at the **FM Station** on the 22nd of Nov.; also there that weekend, **Molly Hatchet** on the 20th and **Blackfoot** on the 21st. **Leatherwolf** at **Gazzarri's** on Dec. 5th & 6th; **Alan Broadbent** at the **Comeback Inn** on Nov. 21st & 22nd; the **Yvonne** (Don Bolles' new band—he's playing bass this time), the **Telling** and **Deborah Exit** at **X=Art** on Nov. 29th. "Rock in L.A." at the **Roxy** Nov. 30th, featuring **Vizual Hytes**, **We the People**, the **Tiger**, and **Blu Caller**.

LiveAction Chart

The **Live Action Chart** reports on the three top-drawing acts at various Los Angeles Area clubs. The clubs range from small 100-150 seaters to 1,000 seaters. We rotate the selected clubs each issue in order to give the widest possible range of information. Each club's top three is reported to us by the individual responsible for the bookings.

Reporting Dates October 28–November 10

Club Lingerie Hollywood

1. Screamin' Jay Hawkins/Haunted Garage
2. 54.40/Concrete Blonde/Bel-Fires
3. Rotondi

Madame Wong's West Santa Monica

1. Zuma II
2. Five Cool What
3. Garbage Men/And And And/
Kevin McCormick

Country Club Reseda

1. Metallica/Metal Church
2. Leon Russell & Edgar Winter
3. Britain

FM Station North Hollywood

1. War
2. Zerimar
3. Joker

Music Machine West Los Angeles

1. Mighty Flyers
2. Jesters of Destiny/Sam Mann & the Apes/Attack
3. Pat McLaughlin

Lighthouse Hermosa Beach

1. Matt "Guitar" Murphy
2. Preston Smith & the Crocodiles
3. Temple of Rhythm

Gazzarri's West Hollywood

1. Hurricane
2. Reinkus Tide
3. Holy Soldier/Hyde

Troubadour West Hollywood

1. Royalty
2. International Love Affair
3. Trash Matinee

At My Place Santa Monica

1. Billy Vera & the Beaters
2. Gary Stockdale
3. Marilyn Scott

Comeback Inn Venice

1. Milcho Leviev/John Pisano/Ron Powell
2. Arco Iris
3. Milcho Leviev & Kei Akagi

Showcase

by Sabrina Frees-Perrin



Hurricane can be summed up quite simply: It's four seasoned musicians who play hard-edged, commercial rock & roll and look good doing it. Pretty easy, huh? What is it about Hurricane that has removed them from the Hollywood "band of the month club" and kept them consistently at the top of the local scene? The answer involves strategy and a lot of very careful planning.

By last accounting, the band's debut mini-LP, *Take What You Want*, had sold between 12,000 and 15,000 units domestically. That's not bad when you consider the band has only played 27 shows in the last two years. Hurricane drummer Jay Schellen explains: "We never wanted to just dive head-first into the local circuit. The advantage we have is that we put out our mini-LP and decided we'd gain our following through airplay instead of banging it out in the clubs for a long period of time." So far, so good—the LP, released in January, has been picked up by over 30 AOR stations and has been featured on the nationally syndicated *Metal Shop* program.

The Hurricane story goes something like this: About five years ago after playing the California club circuit with his brother Carlos, bassist Tony Cavazo was introduced to guitarist Robert Sarzo by Kevin Dubrow of Quiet Riot. Tony and Robert hit it off, musically and personally, and they decided to form a band together. Singer/songwriter Kelly Hansen, a veteran of various top-40 and original groups, was picked as frontman after Cavazo and Sarzo had auditioned

over a hundred singers. Manager Gary Ballen (who was working with Lita Ford at the time) recruited drummer Jay Schellen from Ford's group and the Hurricane lineup was complete.

Ballen is often referred to as the fifth member of the band. Initially, he came to see Hurricane about a possible merchandising deal and liked them so much he offered them a management deal. "We went ahead and tried it out," recalls Sarzo, "and it worked so well and easy with him that we've stayed with him. He's such a hustler, the guy never quits! We feel a new band should have 200-percent attention; it's really hard to push a new band. A lot of times, you'll sign with a big management company and they'll give you some new guy who really doesn't know the ropes."

Though Hurricane is a relatively new band, its members have all paid their dues. Cavazo cut his teeth on the Hollywood club circuit with Snow, Dubrow, and Quiet Riot, co-penning QR's first hit, "Metal Health." Sarzo and Schellen have done session work, and both survived major tours. In addition to playing the club circuit, Hansen has appeared in several national television commercials. At 25, he's the baby of the band.

Hurricane's members agree on the direction they intend to go in—forward. When asked if they felt things were moving too slowly, Schellen replies: "The way we all think about it, and the plan that we've put together, is that we'd rather take our time and build a really strong founda-

tion that will support us for years and years to come instead of cashing in on a fad and then hoping it sustains. Every move we make, we all discuss it thoroughly, with Gary's direction, and then we make our decisions."

The players are pleased with their first record effort. "There's a lot of things we would have done differently, but I don't think that there's any regrets," says Hansen. "You just use everything that you do and try to learn from it—that's what we've done with the LP. I think we'll be able to take the things that we've heard and the things that we've learned and do the next album that much better."

What lies ahead for Hurricane? At press time, they're negotiating a contract with Enigma Records which plans to re-release the mini-LP with three or four additional tracks. It'll be distributed by Capitol. A video and a club tour of Japan (where the band is signed with Canyon Records) are also in the planning stages. They hope to be on the road sometime in December.

"Hurricane is going to be around for a long time, and I think everyone can look forward to us making a lot of good music," Schellen submits. "We really appreciate all the attention and the fans we've made, and we hope to just keep putting out more and more good music for people to listen to for years to come—Hurricanes never go away!"

Meteorologists may take issue with Schellen's claim, but Hurricane's fans don't need a weatherman to know which way the wind blows. ■

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5928 VAN NUYS BLVD VAN NUYS CALIFORNIA 91411

LOS ANGELES COUNTY

THE SAWMILL

340 S. Lake, Pasadena, CA 91101
Contact: Larry (818) 796-8388 Wed. mornings
Type of Music: Singles or T40 bands
Club Capacity: 80-100
Stage Capacity: 4
PA: Yes, partial
Lighting: Limited
Plano: No
Audition: Send tape & bio, or call
Pay: Negotiable

ALLEYCAT BISTRO

3865 Overland Ave., Culver City, CA 90232
Contact: Tony Anselma (818) 846-6023 or Susan (213) 204-3660
Type of Music: Supper club, cabaret, jazz, standards, vocalists, comedians, variety acts. Monday Night Variety Showcase 8:30 p.m.
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Bring music in correct key, photo, resume to auditions, held every Saturday at 4 p.m.
Pay: Possible future bookings

RED ONION

4215 Admiralty Way, Marina del Rey, CA 90291
Contact: Judy (818) 846-7852 or Mark (213) 821-2291
Type of Music: Monday night showcase, all styles, comedians welcome
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Call for info
Pay: Negotiable

GOLDEN CASTLE

21076 W. Golden Triangle, Saugus, CA 91350
Contact: G.C. Management (818) 999-1770
Type of Music: R&R, dance, T40
Club Capacity: 462
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Plano: No
Audition: Call first
Pay: Open

MUSICIANS

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter any difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731
Contact: Dorian May (213) 547-4423 or 547-4424
Type of Music: Rock, HM, speed metal, new wave; all styles considered
Club Capacity: 1000
Stage Capacity: 20
PA: Complete with pro soundman
Lighting: Yes
Plano: No
Audition: Call first
Pay: Pre-sell tickets/negotiable

WILDWOOD RESTAURANT

4929 Los Virgines Road, Calabasas, CA
Contact: Larry Kingsley (818) 347-6276
Type of Music: Sunday Night Variety Showcase. Duos, trios, comedians welcome.
Club Capacity: 150
Stage Capacity: 1-4
PA: Yes
Lighting: Limited
Plano: Yes
Audition: Call for info
Pay: No, showcase

TIMBERS BALLROOM

1920 Alost, Glendora, CA 91740
Contact: Chris Lewis (714) 981-2375
Type of Music: HM, rock, new wave, orig OK, national acts
Club Capacity: 600
Stage Capacity: 7
PA: Yes
Lighting: Yes
Plano: No
Audition: Send tape, pic, resume to Chris Lewis at above address
Pay: Pre-sale tickets/negotiable

CAMOUFLAGE / "ONLY ON SUNDAYS"

2214 Stoner Ave., West L.A., CA
Contact: Syn Sadoux (213) 478-3044
Type of Music: All styles
Club Capacity: 125
Stage Capacity: 5-6
PA: Yes, with engineer
Lighting: Yes
Plano: No
Audition: Call for info
Pay: Percentage

ONE WEST CALIFORNIA

1 West California Blvd., Pasadena, CA 91105
Contact: Debbie Simes (818) 795-5211
Type of Music: Original, T40, rockabilly night
Club Capacity: 350
Stage Capacity: 6-8
PA: Partial
Lighting: Yes
Plano: No
Audition: Call or send tape & bio
Pay: Negotiable

HENNESSEY'S TAVERN

8 Pier Ave., 313 Manhattan Beach Blvd., Hermosa Beach, CA
Contact: Helena (213) 540-2274
Type of Music: Solo or duo singing artists, original R&R
Club Capacity: 100
Stage Capacity: 1-2
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Call for info
Pay: Negotiable

FM STATION

11700 Victory Blvd., North Hollywood, CA
Contact: Jana (818) 769-2221
Type of Music: All new original music, all styles
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 16-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Plano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable

ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029
Contact: Reine River (213) 667-9762 or (213) 661-3913
Type of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Plano: No
Audition: Send cassette to P.O. Box 875454, L.A., CA 90087-0554
Pay: Negotiable

LHASA CLUB

1110 N. Hudson, Hollywood, CA 90038
Contact: Jean Pierre (213) 461-7284
Type of Music: Acoustic, folk, country, blues, jazz, experimental, solo synth, cabaret, comedy, films, poetry, rock
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Send tape or call
Pay: Negotiable/percentage of door

BACKLOT

657 N. Robertson, West Hollywood, CA 90069
Contact: Lloyd Coleman (213) 663-2616
Type of Music: Pop, original, variety
Club Capacity: 200
Stage Capacity: 20
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Send tape, call
Pay: Negotiable

CLUB 88

11784 W. Pico, L.A., CA
Contact: Wayne, (213) 479-1735
Type of Music: All styles of R&R, original only
Club Capacity: 250
Stage Capacity: 20
PA: Yes, with operator
Lighting: Limited
Plano: No
Audition: Tape
Pay: Percentage of door

BASEMENT COFFEEHOUSE

1226 N. Alvarado, L.A., CA
Contact: Mark Phillips (213) 413-9111
Type of Music: Acoustic, singles, duos, trios, country jazz, blues, folk
Stage Capacity: 5
PA: Yes
Lighting: Limited
Plano: Yes
Audition: Call Saturday 8-11 p.m.
Pay: Showcase, no pay

THE STAGE

10540 Magnolia Blvd., North Hollywood, CA 91601
Contact: George or Bryce, 11am-10pm, (818) 985-9937
Type of Music: Rock, T40, originals, R&B, blues
Club Capacity: 150
Stage Capacity: 8-10
PA: Yes
Lighting: Yes, with operator
Plano: No
Audition: Send pics, tape or VHS to above address with SASE
Pay: Negotiable

GAZZARRI'S

9039 Sunset Blvd., West Hollywood, CA 90069
Contact: Rockwest Attractions (818) 893-7799 or (213) 652-1550
Type of Music: All
Club Capacity: 301
Stage Capacity: 10
PA: Yes
Lighting: Yes
Plano: No
Audition: Call or send photo, tape & bio
Pay: Negotiable

COMEBACK INN

1633 West Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey (213) 396-6469
Type of Music: Original acoustic material with emphasis on jazz & world music
Club Capacity: 100
Stage Capacity: Indoors 6, outdoors 10
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Tuesdays 9 p.m.
Pay: Negotiable & video demos

AFTERSHOCK AT CAMOUFLAGE

2214 Stoner, West L.A., CA 90025
Contact: Dan (213) 479-4983 (12-9 p.m.)
Type of Music: Rock, orig, alternative, experimental, creative, films, performance art
Club Capacity: 300
Stage Capacity: 5-6
PA: Yes, with engineer
Lighting: Yes
Plano: No
Audition: Call for info
Pay: Negotiable/percentage of door

THE HELIOTROPE

660 N. Heliotrope, L.A. 90004
Contact: Stefan (213) 660-2300
Type of Music: Folk, bluegrass, poetry, light rock, comedy, jazz, etc.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Send promo pack w/SASE
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Gina or Bobby (213) 276-1158, Tues.-Frid. 2-6 p.m.
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes, must bring own mic, stands, & cords (low impedance)
Lighting: Yes
Plano: No
Audition: Tape, bio, picture
Pay: Percentage of door & 50% of discount tickets on weekends.

MISCHA'S

7561 Sunset Blvd., West Hollywood, CA
Contact: Mischa (213) 874-3467
Type of Music: Showcases for solo vocalists or duos, variety acts
Club Capacity: 450
Stage Capacity: 12-15
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Call first
Pay: Negotiable/percentage of door

COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335
Contact: Walt, Steve, or Linda (818) 609-0477, (818) 899-3307
Type of Music: All types R&R; originals only
Club Capacity: 980
Stage Capacity: 20
PA: Yes
Lighting: Yes
Plano: No
Audition: Call or send promo pack to Pacific Coast Ent., P.O. Box 942, Hollywood, CA 90078
Pay: Negotiable

BON APPETIT

1061 Broxton Ave., Westwood, CA
Contact: David (213) 208-3830
Type of Music: Fusion, contemporary
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Call, send tape, bio & picture
Pay: Negotiable

CAMELLA'S

23380 W. Valencia Blvd., Valencia, CA 91355
Contact: G.C. Management (818) 999-1770
Type of Music: T40, R&B, oldies/dance
Club Capacity: 220
Stage Capacity: 8-10
PA: Partial
Lighting: Yes
Plano: No
Audition: Call for audition
Pay: Open

SERGIO'S CANTINA

3835 E. Thousand Oaks Blvd., Westlake, CA 91362
Contact: G.C. Management (818) 999-1770
Type of Music: T40, R&B, dance
Club Capacity: 220
Stage Capacity: 4-6
PA: Partial
Lighting: Yes
Plano: No
Audition: Call for audition
Pay: Open

CLUB SHINE/ THE WESTSIDE

6112 Venice Blvd.
Contact: T.R. (213) 650-1137
Type of Music: All entertainers—music to comedians
Club Capacity: 300
Stage Capacity: 3-4
PA: Yes
Lighting: Limited
Plano: Yes
Audition: Show up Tues. or Wed. 9 p.m.-2 a.m.
Pay: No, showcase

N.Y. CO. BAR & GRILL

2470 Fletcher Dr., Silverlake, CA 90039
Contact: John Spindler (213) 663-1216
Type of Music: Pop, variety, vocalists, standards
Club Capacity: 75-80
Stage Capacity: 5-6
PA: Yes, w/operator
Lighting: Yes, w/operator
Plano: Yes
Audition: Call &/or send tape, pic, resume
Pay: % of door, must guarantee 15 people

MONDRIAN HOTEL

8440 Sunset Blvd.
Contact: Skip E. Lowe (213) 656-6461
Type of Music: All types of talent: Solo, duos, trios, vocalists, comedians, singing guitar players
Club Capacity: 200
Stage Capacity: 3-4
PA: Yes
Lighting: Yes
Plano: Yes
Audition: Call Skip E. Lowe at above number
Pay: Negotiable

GALAXY STAGE

5421 Santa Monica Blvd., L.A., CA 90029
Contact: Terry (213) 668-0024
Type of Music: Hard rock
Club Capacity: 390
Stage Capacity: 6
PA: Yes, for rent
Lighting: Yes
Plano: No
Audition: Call or send tape
Pay: Negotiable/percentage

ORANGE COUNTY**SILKE SULLIVAN'S**

10201 Slater Ave., Fountain Valley, CA
Contact: Janet French or Bill Madden (714) 963-2718 Sunday evenings
Type of Music: Variety, R&R and dance
Club Capacity: 250
Stage Capacity: 4
PA: No
Lighting: Limited
Plano: No
Audition: Showcase Sundays 9 p.m.-12 p.m.
Pay: Negotiable

CRAZY BURRO

8022 Adams Ave., Huntington Beach, CA
Contact: Fritz (714) 964-2564, 12-6 p.m.
Type of Music: T40 dance, variety, showcase
Club Capacity: 250
Stage Capacity: 5
PA: No, cabinets only
Lighting: Limited
Plano: No
Audition: Send tape, picture, resume, or videotape
Pay: Negotiable

THE BRICKYARD

1615 E. Lincoln, Orange, CA 92265
Contact: Chris (714) 974-3030
Type of Music: T40
Club Capacity: 60
Stage Capacity: 4
PA: No
Lighting: Yes
Plano: No
Audition: Send tape, pic, bio
Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
Contact: Aprile York (714) 524-7072
Type of Music: All types of new music, originals, no punk or HM
Club Capacity: 300-plus
Stage Capacity: 7
PA: Yes
Lighting: Yes
Plano: No
Audition: Call, bring tape
Pay: Negotiable, escalating ticket sales

MUGSY MALONE'S

1731 S. Harbor Blvd., Anaheim, CA
Contact: John (714) 635-5040
Type of Music: Tues.-Sat., T40; Sunday, 3 original R&R bands. Also, good male lead vocalists with following for house band sit.
Club Capacity: 300
Stage Capacity: 15
PA: Yes, with operator
Lighting: Yes
Plano: No
Audition: Call first for audition arrangements
Pay: Negotiable

LOUIE LOUIE'S

777 S. Main, Orange, CA
Contact: Tony (714) 547-7020
Type of Music: Top 40, original, '60s/'70s
Club Capacity: 250
Stage Capacity: Open
PA: Yes
Lighting: Yes
Plano: No
Audition: Call first
Pay: Negotiable

SAN DIEGO COUNTY**BACCHANAL**

8022 Claremont Mesa Blvd., San Diego, CA 92111
Contact: Jeff Gaulton (619) 560-8022
Type of Music: All styles, national acts
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Lighting: Yes
Plano: No
Audition: Call for info
Pay: Negotiable

NEW GENERATION

1025 11th Ave., San Diego, CA 92101
Contact: Carman Isman (619) 234-2834
Type of Music: All ages club, originals only, all styles, local & national acts.
Club Capacity: 500
Stage Capacity: 20
PA: Yes, with operator
Lighting: Yes
Plano: No
Audition: Send promo pack, tape, record, & call
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time paid employment or internships ONLY. Managers, agents, publishers, producers: Please call for display ad rates.

SOUND MAN WANTED for rehearsal soundstage. Part-time night & weekend work. Must have experience with PA equipment. Call Brad at Elbee Studio, (818) 244-8620.

INDIE RECORD COMPANY seeks promotion & booking assistants. No immediate pay, but excellent experience. Please call Randy at (415) 795-0741 or write Hardway Records, P.O. Box 629, Newark, CA 94560.

MAJOR INDIE LABEL seeks a few good interns. Only serious about learning how to work records & break bands. No immediate pay, but college credits available. Send resume & cover letter to: Interns, 1201 Olympic Blvd., Santa Monica, CA 90404.

NEW RENAISSANCE RECORDS seeks energetic interns to assist promotion on hard rock & heavy metal acts. Part-time. No pay, but excellent experience. Call Ann or Tony at (818) 909-9807.

NEW RENAISSANCE RECORDS seeks part-time person to answer phones, run errands, & assist HM & HR recording artists with publicity. For info, call (818) 909-9807.

HELPER FOR HANDICAPPED musician wanted. Opportunity for strong athletic male with driver's license in exchange for salary & room in pretty residential neighborhood in Studio City. Call Eric at (818) 762-8868.

CYPRESS RECORDS/CONSULTING

Adults Management has an immediate opening for an energetic & hard-working intern who is eager to learn the music industry. Flexible hours. Office skills & transportation required. Computer experience helpful. No immediate pay but part-time pay position available in approx. 3 months. Serious applicants contact Deborah Watkins at (213) 465-2711 for interview.

ENTERTAINMENT PR FIRM with major music clients seeks interns with a lot of energy & smarts & desire to learn the business. Great opportunity & growth potential for the right person. Call (818) 841-3343 Mon.-Fri. Ask for Raelyn.

TELEMARKETERS WANTED to set appointments for a security system. Base salary of \$150.00 per week, commissions plus cash bonuses daily. Call after 1:00 p.m. (213) 380-2330. Ask for Lisa.

PERSONAL ASSISTANT WANTED: Full-time. Excellent typing, spelling, & grammar. Macintosh experience very helpful. \$275.00 per week. Music Industry Network. Call Perry Schwartz at (213) 469-0444.

SOUNDMAN WANTED FOR rehearsal soundstage. Part-time night & weekend work. Must have own PA. Call Perry at Galaxy Stage, (213) 462-9616.

INDEPENDENT LABEL SEEKS management & promotion person with music industry experience. Pay negotiable. Call (213) 389-1501.

INTERN WANTED FOR music management company. Call Rhonda at (213) 395-1612.

ENTRY-LEVEL POSITION for music management company. High learning, low pay. Call (213) 395-2441.

WANTED: ENTRY-LEVEL office manager for a fast-paced booking office in leading musical complex. If you like music & people, send your resume to: 6048 Sunset Blvd., Hollywood, CA 90028. Or call Mary at (213) 466-1314 Stages.

RECORDING STUDIO SEEKS receptionist. Front office appearance. Bilingual preferred but not necessary. Call (818) 506-4487.

ENTERTAINMENT PUBLIC RELATIONS firm needs interns for various duties. Part-time &/or full-time. No pay, but chance to learn business. Skills required include good communication, typing, reliability. Call (213) 874-1300 & ask for Susan.

PRO PLAYERS

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WED., DECEMBER 3, NOON**

**SEE PRO PLAYERS COUPON
ON NEXT PAGE**

SESSION PLAYERS

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai grand piano, Korg Poly 6 synth, 2 Yamaha DX-7s, Yamaha TX-7 expander, Yamaha QX-7 sequencer.

Read Music: Yes
Styles: Versatile in all styles, especially pop, R&B
Qualifications: Played keyboards for 25 years before moving to L.A. 6 years ago from London. Co-production credits with Gary Wright, arranged music for NBC-TV & Peters/Gruber. Background theme music for *General Hospital* & *AM Los Angeles*. Working touring Europe & U.S.A. Wrote commercials & music for TV. Contacts with record company in London & L.A. w/ solo synthesizer album release with nationwide airplay including KGGG, KACE, KJLH. Instruction in the techniques of programming synthesizers & drum machines. BMI published writer. Easy to work with. Reasonable rates.
Available for: Session work, commercials, live work, producing & arranging, songwriting, demos, casuals, career counseling.

ACE BAKER

Phone: (818) 760-7532
Instruments: Korg DSS-1 Sampling, DX-7, Jupiter 8, Linn 9000 with huge library of custom drum sounds, various MIDI modules, Mini-Moog, lead & background vocalist
Styles: All styles, especially rock, pop, hi-tech, R&B, funk
Read Music: Yes
Vocal Range: 3 octaves
Technical Skills: Songwriting, arranging, production, strong soloist with a feel for pitch bending, great with MIDI, acoustic pianist, very realistic drum programming
Qualifications: Call for recent credits, 10 years classical piano training & competitions, 3 years Univ. of Arizona (jazz, theory, voice, etc.), toured extensively in Western U.S. & Japan, 1000+ hours 24-track studio work as keyboardist/producer. Currently working on album project at Lion Share. Classical chops, jazz feeling, rock energy, pop mind. Tapes, resume, references on request.
Available For: Sessions, concerts, preproduction, MIDI sequencing, programming & arranging, songwriting projects.

RED HOT PICKER—WILL RAY

Phone: (818) 848-2576
Instruments: Electric & acoustic guitars, vocals
Styles: All styles country including bluegrass, swing, mutant country, cow metal, farm jazz, heavy hillbilly, modern & traditional country
Qualifications: Many years country experience including TV & record dates on East & West coasts, plus tons of country sessions both as a musician & a producer. Have developed unique picking style using string benders & mini slides, can authentically simulate pedal steel for great country flavoring, currently using 5 Fenders (including 12-string) equipped with string benders. Have access to the best country musicians in town for sessions & gigs.
Available For: Sessions, live work, demo & record production, & co-songwriting. All at prices you can live with.

BRIAN KILGORE

Phone: (818) 701-5615
Instruments: Hundreds of Latin percussion instruments & toys, timpani, mallet instruments, Prophet 2000 with extensive library of sounds, octapad, rack of effects
Read Music: Yes
Technical Skill: Comprehensive understanding of Afro-Cuban, Brazilian, pop, jazz & orchestral percussion, as well as electronic samples & sound effects
Qualifications: Recording &/or live performances with the following: Teena Marie (Starchild Tour, Emerald City) Clare Fischer, Bill Watrous, Betty Buckley, Steve Huffsteter, *Solid Gold*, *The Last Resort*, *Code Name Zebra*, Coors Lite, and more.
Available For: Records, TV, film, tours, demos & videos

TROY DEXTER

Phone: (818) 509-5995
Instruments: Electric & acoustic guitars & related doubles; multkeyboards & full computer sequencing capability
Read Music: Yes
Styles: All—emphasis on creative parts & solos & commerciality
Qualifications: Currently a member of local pop band Race to L.A. I teach contemporary guitar styles at the Dick Grove School of Music. I have record & film credits & have played on several demos for hit songs including Starship's "Tomorrow Doesn't Matter Tonight" and Melissa Manchester's "Energy." Tapes available. Call me—I'm

a writer's dream.
Available For: Recording sessions of any kind

STEVE REID

Phone: (818) 508-1509
Instruments: Percussion, mallets, sound effects, over 300 acoustic instruments; Emulator II w/ Sound designer & total music; large library of hi-tech electric percussion & elec. drums & Linn 9000
Technical Skills: All manner of Afro-Cuban, Latin, Brazilian, orchestral, contemporary jazz & pop percussion, production & sequencing
Read Music: Yes

Qualifications: National recording & touring with Miles Davis (WB), Nu Shooz (Atlantic), Cornel Abrahams (MCA), Dazz Band (Atlantic), Cheryl Lynn (CBS), Robert Tepper (CBS), Stan Ridgway (IRS), Ray Parker Jr., Randy Hall (MCA), Emotions (Motown), Russ Freeman (Dan Siegel, Osborne & Giles (RL), Linda Clifford (RL), Olie Brown, Bell & James (A&M), Nicolette Larson (WB), Bobby Caldwell, Kityhawk, TV & Film: *My Brothers*, *Bob Newhart*, *Love American Style*, *Rocky IV*, *Cheers*, *Family Ties*, *Puttin' on the Hits*, *Vitron*, *Paper Dolls*, *Supernaturals*, *Rock'n'Roll Summer Action*, *Washentons*, *Alfred Hitchcock Presents*, etc. National experience 16 years, accurate, quick & creative, professional & dedicated to the success of each project.
Available For: Albums, TV, film, touring, demos, videos, producing & MIDI sequencing, sound shaping

DAVE WILSON

Phone: (818) 342-1072
Instruments: '66 P-bass w/"D" tuner, Fender electric 12-string, hot rod Fender Jazzmaster, Danelectro bass & guitar, vocals
Technical Skills: Play bass w/pick or fingers, good & fast learner, good harmonies
Styles: Rock, country, blues, pop, R&B, bluegrass, jugband, swing, hi-energy anything
Read Music: Yes
Vocal Range: Low tenor to high bass
Qualifications: 20 years experience, clubs, concerts, casuals, recording sessions, albums, extensive work on original projects, live improvisations. Easy & fun to work with.
Available For: Studio work, casuals, almost any work

JAMIE LEWIS

Phone: (213) 836-4295
Instruments: Korg DSS-1 sampling synth, Yamaha DX-7, Prophet 600, Oberheim OB-5X, Yamaha SPX-9000, Yamaha RX-15
Read Music: Yes
Technical Skill: Keyboardist classically trained, vocalist, composer, arranger
Styles: All styles rock, pop, R&B
Vocal Range: Alto
Qualifications: 10 years professional experience in studio & onstage, B.A. Music Composition. Always a professional attitude, dependable & easy to work with. Imaginative ideas & will gladly give creative input when asked. I am not satisfied until you are.
Available For: Sessions, demos, preproduction, showcases

TED KIRKPATRICK

Phone: (213) 477-7635
Instruments: Acoustic & electronic drums & percussion, Tama Imperial Star drums, 8 toms, Roland DDR 30, Octapad, TR505 drum machine, Zildjian cymbals, Ufip ice bells, Wuhan china crash, LP cowbells & windchimes
Technical Skills: Great chops, advanced double bass ability, fast learner, steady meter, very musical player
Qualifications: Extensive live performance, studio demos & jingles, mid-tenor backing vocals, pro attitude & image, easy to work with.
Available For: Touring, sessions, album projects, videos, club work, other pro situations

KIM EDMUNDSON

Phone: (818) 892-9745
Instruments: Drums & percussion, Linn 9000 with disk drive & sampling, rack of effects, library of sounds
Technical Skills: Acoustic & electric drummer & percussionist; writer & arranger
Styles: All
Read Music: Yes
Vocals: Yes
Qualifications: Extensive recording & live experience
Available For: Concerts, sessions, touring—pro situations only

MICHAEL KRAMER

Phone: (213) 969-9585
Instruments: Acoustic, electric, synth/MIDI guitars, TR-505 drum machine, Roland Octapad, 64-trk computer sequencer system, SPX-90, Rocktron XDC, Digitech RDS-900 DDL, Aphex aural exciter, volume pedal, Roland CE-3 stereo chorus, Rat distortion box, Rnaddall RG 80-112 SC amp, HiWatt 4x12 cabinet
Technical Skills: Strong, hook-oriented lead, solid rhythm guitar, composer/singer/songwriter, computer/MIDI technician/programmer
Read Music: Sight-read
Styles: Sixties to Eighties rock, pop, contemporary
Qualifications: 20 years experience includes: GFI-

S.U.N.Y. Alfred, recording sessions, lead guitar/singer/songwriter for Right Angles, computer engineer & consultant, MIDI software writer
Available For: Recording, demos, live, songwriting, touring, consulting

SPIKE BARON

Phone: (213) 851-0955
Instrument: Bass guitar
Technical Skill: Fretless & fretted, thumb slap
Read Music: No
Styles: Funk, rock, wave
Vocal Range: Baritone, bass
Qualifications: 15 years studio & touring experience with New Seekers, Allman Bros., General Public.
Available For: Studio, gigs, tours

GORDY ST. MARY

Phone: (213) 225-6806
Instruments: Gretsch custom acoustic drums, percussion, Paiste & Zildjian cymbals
Read Music: Yes
Technical Skills: Solid in-the-pocket team player, creative, lyricist, composer, background vox, drum programming
Styles: Versatile in all styles
Qualifications: 10 years pro touring/recording experience. Performed with members of Charlie Daniels Band, Joe Perry Project, Gap Band, Ichiro Ozawa. Flexible to work with, quick & resourceful, dedicated to having fun.
Available For: Tours, sessions, demos, showcases, videos, long- or short-term projects, career consulting

TIM POWELL

Phone: (213) 225-6806
Instruments: Modified fretless Precision, custom-built fretted & string basses
Technical Skill: Excellent groove player, soloist & reader
Styles: Jazz, funk, pop, etc., very versatile
Read Music: Very well
Qualifications: 10 years experience including national & So. American touring, recording, casuals, shows etc. Studied at Berklee & Cleveland Institute of Music, privately with Ethan Connor (of the Cleveland Orchestra) & Bunny Brunel. Played with Tommy Tedesco, Glenn Miller, Fred Waring, Margaret Whiting, Billy Eckstine, 900w amp w/Hiamp x-over, parametric & graphic EQ, etc.
Available For: Anything

DAVID BARONCO

Phone: (818) 343-9207
Instruments: Electric bass, lead & background vocals
Styles: Thumper a la Marcus Miller, Louis Johnson, Larry Graham
Technical Skill: Arrangement (R&B funk)
Vocal Range: 3 octaves
Read Music: Yes
Qualifications: 10 years pro experience. Currently working with Al Pasqua at Tony Roma's in Beverly Hills. Music assoc. include members from Al Jarreau band, Maze, Yellow Jackets, Jermaine Jackson, Patrice Rushen, Jeff Lorber, Pointer Sisters.
Available For: Anything

BURLEIGH DRUMMOND

Phone: (818) 893-5494
Instruments: Acoustic drums, orchestral & ethnic percussion, mallets & timpani, Simmons SDSS, Emulator SP-12, Linn 9000, Roland DDR-30
Technical Skills: Proficient on all instruments
Styles: All
Vocal Range: Tenor-baritone
Read Music: Yes
Qualifications: Ambrosia 15 years, Alan Parsons Project, Andre Crouch, Chuck Girard, Debby Boone, Delivery Boys, L.A. Philharmonic, So. Coast Repertory (Tommy), Tonio-K, several TV shows & commercials, UCLA African Ensemble, Bonnie Pointer, Russ Freeman.
Available For: Sessions, production, tours, casual work

MICHAEL FORTUNE

Phone: (213) 466-3738
Instruments: Full set maple shell Ludwig drums, mixed cymbals, full set Simmons & mixed drum machines, Octapad, New Jim 1 keys. Guitars: Ovation Victory w/mixed amps & latest effects, access to much more. Flutes: Metal, bamboo, porcelain
Styles: Rock, pop, R&B, all others. Great driver w/exciting feel, crowd pleaser
Technical Skills: Many
Read Music: Yes
Qualifications: Warner/Reprise Top Ten singles & albums, soundtracks, major motion pictures, major world tours. One of the top creative pros, worked w/top producers & studios.
Available For: Session & live work, musicals, motion pics, TV, soundtracks, commercials, co-production, songwriting, new projects. Have other pros for unique programs. Many contacts.

GARY WINDO

Phone: (818) 994-8879
Instruments: Tenor sax, alto sax, flute
Styles: Mine—and many others
Vocal Range: Tenor
Read Music: Yes

Qualifications: Much recorded & toured worldwide with Todd Rundgren, Psychedelic Furs, Pink Floyd, Carla Bley, Robert Wyatt, Ian Hunter, NRBQ, & more including film scores & record production.
Available For: Amazing things

BLAKE SMITH

Phone: (213) 969-0659
Instruments: Guitar & vocals, some keys
Vocal Range: Baritone-tenor & good falsetto
Styles: All
Read Music: Yes
Technical Skills: Songwriting, arranging, sightreading, copying, Synclavier programming
Qualifications: I have recorded &/or performed with the following: Little Anthony, Mary Wells, New Edition, Greg Walker (of Santana), the Driters, the Coasters, Positive Source (Encore Records), Steve Edwards (on the "330 Show"), numerous commercials, four years as a music major at Cal State Long Beach & have studied at GIT.
Available For: Sessions, performing, arranging, production, anything

DEAN MADDALONE

Phone: (213) 533-0174
Instruments: Gretsch power tom drum kit, Roland DDR-30 elec drum kit, Roland TR-505 drum machine, Pearl Ultimate Support System, Simmons SDS-1, Zildjian/Paiste/Sabian cymbals, Peavey system
Technical Skill: Solid time, chops, drum machine programming; percussion arranging; pick up very fast; musical player; can record w/lick or drum machine; easy to work with; great drum sound; reasonable rates
Styles: Rock & alcontemporary pop grooves
Qualifications: 18 years stage & studio experience; played & recorded in U.S., Japan, Canada; played in all situations from live radio in Japan to concert, stage, clubs, to commercial jingles; numerous session tapes on hand for reference; have acted in videos played on *Video One*, *MTV*, *Friday Night Videos*, *Goodnight L.A.*; live works also on hand for reference; good image, attitude. Very powerful player.
Available For: Sessions (any style), any pro pop situation, live or studio

ELDIN GREEN

Phone: (714) 633-7157
Instruments: Guitar, guitar synth, sax, keyboards, lead & backing vocals
Vocal Range: 2 1/2-3 octaves
Styles: All
Read Music: Yes
Qualifications: Formally trained/schooled at Cal State Fullerton. 20 years experience. Worked with clarinetist in L.A. Philharmonic. 15 years playing experience in rock & stage bands, orchestras also. Worked with original bands in L.A. for five years. Worked Orange Co. 70/dance circuit 5 years. Lots of studio experience—4 albums. Featured on local radio. Experience with production deals, etc. Travel okay; have reliable transportation.
Available For: Any hard-working musical format. Paid gigs only.

VOCALISTS

L.A. VOCAL REGISTRY

Phone: (213) 465-9626
Vocal Ranges: All
Styles: All
Qualifications: We have vocalists of all styles & levels of experience.
Available For: Sessions, demos, casuals, everything

CRAIG THOMAS

Phone: (818) 707-0466, (805) 642-6618
Instruments: Alto & tenor sax, flute, clarinet, guitar
Technical Skill: Vocalist, instrumentalist, composer & arranger
Styles: R&B, pop, jazz, rock, blues
Vocal Range: 3 octaves (high baritone & falsetto)
Sight Read: Yes
Qualifications: Record dates with Natalie Cole, Clarence Clemons, Aretha Franklin, Mike Love of the Beach Boys, Jim Messina, & the Bombers. Studio projects with Narada Michael Walden, Jim Messina, & the Captain & Tennille. Live performances with Al Kooper & most of the above. Featured lead vocalist on two cuts from current Clarence Clemons album *Hero*. Every conceivable concert, studio, club & casual situation for last 15 years. Very convincing as a jingle singer.
Available For: Sessions, live gigs

KENNY CETERA

Phone: (818) 763-2296
Technical Skills: Drums, electronic percussion, some keyboard, dancing, acting
Styles: Commercial rock
Vocal Range: 3 octaves
Sight Read: Yes
Qualifications: Recordings with Chicago, Julio Iglesias, Kenny Rogers, Peter Cetera, TV & radio commercials. *Chicago* 17 World Tour. Several club bands. College musicals. That distinct "CETERA" sound.
Available For: Everything

COSMOTION
Ramona Wright & Gael MacGregor
 Phone: Ramona (818) 504-9537, Gael (213) 659-3877

Vocal Ranges: 3 octaves
Styles: All
Sight Read: Yes
Technical Skills: Instant vocal improvisation & arrangements; songwriting; lead & background vocals; jingles, voiceovers & soundtracks; can also provide additional singer(s) as needed. Fun, fast, clam-free.

Instruments: Synths, percussion. Also have numerous pre-recorded instrumental tracks: These are the equivalent of a full band/orchestra (on tape) for Cosmotion who can then perform live to the pre-recorded instrumentals. Perfect for casuals, especially when stage/space considerations don't allow for numerous musicians.

Qualifications: Have shared studio &/or stage with: Aretha Franklin, Howard Smith (of Heart), Henry Mancini, Ray Charles, Bruce Broughton, Jack Mack & the Heart Attack, Mary Wilson (of the Supremes), Preston Smith & the Crocodies, Ken Lewis (of the Steve Miller Band), Cornelius Bumpus, Dick Dale & the Deltones, Jim Eaves, numerous club bands.

Available For: All types of sessions, demos, jingles, casuals, club dates, etc.

EDDIE CUNNINGHAM

Phone: (714) 980-5432
Instruments: Rhythm guitar
Vocal Range: Tenor
Styles: R&B, pop, country, rock, soul
Sight Read: No

Qualifications: 15 years experience as lead vocalist. Performed with Appollonia, Stephen Bishop, John Ford Coley & others. Commercial for radio, Coca Cola, Second Sole, Q105-FM & KCBQ-FM & others. Excellent stage presence & charisma.

Available For: Tours, live gigs, recording sessions; collaborating on songwriting.

TECHNICAL

GARY J. COPPOLA

Phone: (213) 399-8965
Technical Skills: Recording engineer/producer/arranger, specialize in selecting the best format (8-24 trk), studio, & musicians to suit your music & budget.

Qualifications: 10 years in L.A. music business, worked at Cherokee, Kendun, A&M, United Western, Wally Heider's studios & with many major recording artists, labels, & producers (Stanley Clarke, Ken Scott, Motown, Warner Bros.).

Available For: Demos, record projects, song consultation, master recordings. Call for references & details.

BRIAN LESHON

Phone: (213) 460-4854 or 823-2191
Technical Skills: Recording engineer/producer; public relations & career development
Qualifications: Involved in industry for over ten years, five with producer Ken Scott. Have worked major studios in Los Angeles, including Chateau, Cherokee, A&M & Westlake with artists Missing Persons, Devo, Supertramp, Kansas, Stanley Clarke, & Jean Luc Ponty.
Available For: Album projects, master recordings, demos, public relations, & career development. References available. Reasonable rates.

BOB STONE

Phone: (213) 281-7367
Technical Skills: Producer/engineer. Experienced in studio maintenance/Sony digital equipment.
Qualifications: Credits include current/recent Frank Zappa, Dweezil Zappa; Donna Summer, the Whispers, Shamir, Eloise Laws, Randy Brown, Go-Go's, Missing Persons; mixing for video, film, CD. PA mix on US/Europe Zappa tours. Former chief engineer with Larrabee Sound.
Available For: Production/co-production, recording, re-mix, & CD mastering. Chart-proven results. Details on request.

PRODUCTION COMPANY

seeks songwriters or acts & quality demos &/or finished masters for soundtrack project on major label. All songs considered. Please send tape, pictures, bio to:

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2 PA'S AND AMPS

- *Marshall Mark II 100w hd w/2x4 Marshall cabs, all xlt cond, \$425 ea or all for \$1200. Darryl 213-371-5971
- *Carvin 4x12 cabs w/Celestion spkrs, xlt cond, \$325 ea or \$600 both. Darryl 213-371-5971
- *Carvin X-100 head & 4x12 cab, both mnt cond, \$700. 213-735-6221
- *Yamaha EM-150 IIB 6-ch powered mixer w/2x S-115H cabs, all outstanding cond, \$950 obo. Karen 818-343-3547
- *Sunn Coliseum 880 hd, 320w, \$175; Sunn Model-T hd, 150w, \$140. Stuart 213-469-9341
- *Two Altec 1233 PA spkrs, \$600 obo. Brett 213-463-7191
- *Peavey Mark IV bass amp w/cab, \$325. Greg 213-644-2910
- *Four special design Fender 10" spkrs, \$20 ea. Paul 818-782-0800
- *Bass bins w/15" JBL spkrs, 5' long, big, black, loud, xlt cond, \$400. 213-969-8327
- *Marshall 4x12 spkr cab w/25w Celestions, \$400 obo. 213-855-8857
- *Two PA cabs w/JBL D130s, Fender-style cabs, very gd cond, spkrs reconed, gd for PA or bass extension, \$200/both. 213-823-5763

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- *One pair Mitchell 2x12 cab w/Celestions, \$275/both, Bob 818-780-5578
- *Tascam 246 portastudio 4-trk, grt cond, \$850 Carl 818-445-3043
- *Marshall 100w head, white, split-chnl, reverb, killer snd, xlt cond, \$475 or trade for Marshall 50w hd. Jamie 213-465-6938
- *EAW SM-600 concert stage monitor cabs, unloaded 2-12" spkrs, 1-2" driver, biampable, new, \$995/pr obo. 213-306-3200
- *1/4" 96-pt patch bay, hard wired, \$45 obo. 213-306-3200
- *9-channel mic stage box w/Amp brand gold-plated multi-pin connector, \$95/obo. 213-306-3200
- *JBL PA horns, \$100/pr. Darryl 213-371-5971
- *Roland Cube 60 chorus, mint cond, \$235; 1960 Supro amp, mint, \$90. 213-735-6221
- *Marshall JCM-800 lead series, 100w master vol hd w/ELE-34 tubes, brand new, unopened box, \$590. Stuart 213-469-9341
- *Fender pre-CBS deluxe reverb amp, customized, 300w, 1-15" Altec spkrs, incrd amp, one owner, perf cond, \$300. Bill 714-548-8829
- *Yamaha graphic EQ, model Q-2031, 2 sep chnls, 31 bands w/manual, \$400. Craig 805-251-0498
- *Peavey 120w artist comb w/30w G-1230 Celestion spkrs, xlt cond, \$250 firm. Ron 213-296-3667
- *Yamaha spkr cabs, 4115H, 15" whorn, \$675 pr. Al 213-295-1274
- *Marshall 1/2-stack 50w top w/new tubes, 4x12 cab w/black row cloth, \$350 ea, \$700/stack. Jack 213-663-4592
- *Peavey KB-3000 keybd amp, 400w, 15" woofer, sep horn, mint cond, \$250 obo. Ilene 213-465-5611
- *Marshall 1/2-stack w/master vol, modif, snds grt, w/cab, \$550. Curtis 818-508-0610
- *Pair Mitchell 2x12 cabs w/Celestions, \$275 both, Bob 818-780-5578
- *Brand new Yamaha PA system w/4 spkr cabs, power amp, cables, & covers, \$2000. Randy 818-980-9565
- *Two Sunn 2x15 B bass cabs w/casters, 2x15, gd cond, \$225/ea, \$400/pr, one Mesa Boogie D180 bass amp w/6-band graphic EQ, \$450. Phil 818-343-1701
- *Tascam MO-6 mixer, brand new, used once, \$375. 213-651-3608
- *Two JBL D110F 10" spkrs, \$50 ea. Dick 213-851-2303
- *Earth 4-chnl PA, 8-ins, 130w rms w/reverb & 2 columns, \$325 all. 213-735-6221
- *Roland JC77 amp, stereo chorus, reverb, 4-band para EQ, two 10" spkrs, 4 mos old, perf cond, \$450. Bill 714-548-8829
- *Peavey 6-chnl power amp, mixer 300w in anvil cs w/EO & reverb, also two Peavey monitors w/15" Blk Widow & horn, \$1500. Mark 213-273-2837

- *Two custom-made 3-way EV Theatre spkr systems, ea Brazilian walnut 16"x6"x2" w/who 15" woofers, one 15" horn & one 5" horn, \$1500. Jessica 213-858-8339

3 TAPE RECORDERS

- *Tascam 80-8 8-trk tape recorder w/8-ch dbx, xlt cond, \$2000. Reed 209-730-0976
- *Teac A-3340 4-trk rtr, hardly used, \$550 obo. Katherine (after 7:30pm) 213-382-3183
- *Foatex X-15 w/AC adapter & anvil cs, \$300. John 213-532-9443
- *Tascam 246 4-trk recorder w/6-trks in, barely used, mint cond, in box, \$955 firm. Kyle 213-876-9339
- *Ampex 407 recording tape, 10" pancake, new, \$9 ea. 213-306-3200
- *Wanted: Tascam Porta-I 4-trk recorder, will pay up to \$250. Heather 213-532-8046
- *Tascam M-35 pro mixing board w/sweep EQ, sub-mixer, many extras \$850. 213-463-2376
- *Studio Mixer II, 20x8 console w/para EQ, phantom power, 6 aux sends, sep 16-chnl monitor for live or studio, \$2350. obo. 213-463-2376
- *3M M-56 16-trk tape mach, gd cond, \$6000. John 818-843-5687
- *Tascam M-30 mixing board, 8x4 w/para EQ, \$675. John 818-780-5126
- *Teac II 6x4 mixing board, \$125. John 818-780-5126
- *Teac 3340S, 15 ips, 4-trk reel-to-reel, \$395. Rick 805-497-8007
- *Foatex MO-6 mixer, brand new, used once, \$375. 213-654-3608
- *Wanted: Remote unit for 80-8 Tascam recorder. Will trade B-17k/4-trk studio time or ? 818-366-1989

4 MUSIC ACCESSORIES

- *MXR flanger/doubler, \$150. Rick 818-841-6081
- *Casio RZ-1 digital sampling drum mach, MIDI, new in box w/tape & manual, \$450 obo. Wayne 818-444-3649
- *Digitech programmable distortion box, lots of drift distortion fx from tube overdrive to screaming HM, xlt cond in box, \$75 firm. Joe 213-869-0664
- *Roland MSQ-700 digital keybd recorder, new cond, \$350. 213-969-3227
- *Roundtrip airline tickets, LAX-Boston, iv Dec. 23, return Jan. 13, 1987, \$250. Rick 818-841-6081
- *Alesis MIDiverb, wrack, mint cond in box, \$280 firm. Kyle 213-876-9339

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 Styles: _____
 Vocal Range: _____
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- Wanted: Rocktron RX-2H imager/exciter. Hush II, any cond, reas pic. 213-874-9973
- Ibanez MultiFX UE-400 compressor, phaser, overdrive, chorus & flanger, new, \$250. Mark 213-969-5327
- Ibanez digital stereo chorus pedal, \$75 obo. Fender strat neck, rosewood fb, \$75 obo. Laurence 818-764-8819
- Strat neck, custom-made, 21 frets, no tuners, perf shape, \$60. 213-474-3196
- Orban paraound stereo reverb w/para EQ, xlt cond, \$200. 213-823-5763
- Opocde Mini-max sequencer, DX-patch editor, DX patch librarian, C2 patch librarian, \$300 obo. 213-318-3175
- Sanyo Super D noise reduction unit, \$195 obo. Ron 213-372-3771
- Boss FPO-10 preamp, para EQ, 5 mos old, hardly used, \$100 Bob 818-780-5578
- Blamp reverb unit, stereo, rack-mountable, perf cond, \$100. 818-343-7520
- Roland Drumtrix TR-606, modif w/6 indiv outputs, \$175. Greg 818-763-4245
- Pedal effect, Boss sampler delay, DSD-11, \$170 Melissa 213-680-4413
- American Metal pedal, DOD FX 5056, \$150. Melissa 213-680-4413
- Anvil case for JX-3P synth, \$75, gd cond 818-907-5840
- Boss GE-7 EQ, \$45, Boss HM-II hvy metal pedal, \$50; Boss SD-1 super overdrive, \$45, ADA flanger w/manual, \$130. Craig 805-251-0498
- Seamux FX controller, controls 8 effects & has 8 program- mable FX loops, lk new, \$500 Craig 805-251-0498
- Fender tube reverb unit, silver face model, mint cond, \$150 obo. 818-761-3735
- Heavy duty foam insert for Jazz bass, fits in Anvil Forge II cs, red velour covering, \$25 Jim 213-318-7737
- DDD FX-10 preamp EQ, \$45 incl AC, \$150 Jack 213-296-2667
- AKG 451 mc, xlt w/cltp & case, \$190 213-463-2376
- Wanted: Roland 727 drum machine, will pay cash. Wayne 213-463-2376
- Yamaha E1005 delay unit w/chorus & flanger for home studio, \$125
- Tascam 64-patch patch bay, \$110 213-463-2376
- Aria DEX-500 DDL, brand new in box, \$150 Jack 213-653-5492
- Symetric 501 limiter, new, \$250. Furman para EQ, \$175. Jim 213-372-3782
- Eventide H8-80 harmonizer, \$300 Jim 213-372-3782
- Boss FPO-10 preamp para EQ, 5 mos old, hardly used, \$100 Bob 818-780-5578

- Motron Biphase, used very little, \$40 obo. Dave 213-739-0908
- Rockman X-100 new w/cs & back & headPHONE, \$180. M3PI pro flanger w/AC, \$55 213-735-6221
- DBX 224X type II, tape noise reduction system, xlt cond, \$120 Carlos (days) 714-253-5611
- Ibanez HD-1000 delay harmonizer, \$200 Carlos (days) 714-253-5611
- Digital delay, full one-sec rack-mnt ADA, \$200. Craig 818-781-0388
- Spectrum Design light show, 15 loaded cans, 3 spectrum design demo packs, cords, acces, cases, \$2000. Doug 213-464-9829
- Boss chorus CE-3, \$50, xlt cond; Boss noise gate, \$50, brand new Kenny 213-827-4595
- Marshall covers, old collectors item, small letter vintage, mint cond, \$50/one top & one bott obo or trade 818-366-1989
- Wanted: Single or double tier keybd stand for Emulator II Janet 818-968-9977
- Boss FX carrying cs w/power supply, chorus, flanger, over- drive & delay \$300 for all Steve 213-475-7083
- JBL 12" monitors, two, \$125 ea. Scott 818-501-5921
- Two PAS monitors, \$150 ea. Scott 818-501-5921

5 GUITARS

- Stuntman 1/2-scale elec bass, \$150 w/ig bag, mint cond, \$150 818-841-6081
- Ovation 6-string acoustic Model 1112, \$250, beaut guitar, xlt shape, hsc incl. Dan 213-874-1071
- Ibanez RS-440 elec guitar w/one humbucker, two single coils, \$300 Richard 213-939-0678
- Left-handed fretless Music Man Sabre bass, black w/rosewood neck & preamp, very slick, w/cs, \$450 obo. Wayne 818-444-3649
- Left-handed Hamer Cruise bass, black w/a lot of chrome, w/cs, \$450 obo Wayne 818-444-3649
- Gibson LES elec guitar, \$200 obo. Karen 818-343-5574
- Roland GR505 synth guitar, cherry red, strat style, beaut cond, w/cs, \$475 Dan 213-224-8323
- Left-hand Fender Jazz bass, Duncan pu's, strap locks, \$400 John 213-532-9443
- Left-hand Fender Jazz bass, Duncan pu's, Badass bridge, strap locks, xlt cond, \$500 John 213-532-9443
- Hohner mini bass, \$150 obo Andrea 818-246-7618
- Ovation elec bass, 6-band active EQ, xlt cond, two pu's, hsc, leather strap, \$300 obo. Pete 818-798-5720
- Custom fretless Rickenbacker 4001 bass, \$1200. Rich 818-339-1100
- Epiphone Emperor cutaway full-body circa 1930, xlt cond, real ivory & ebony trim, mother of pearl inlay, \$5000 obo. Phil 818-748-8829

- Yamaha BB-2000 bass, grt cond, rosewood ebony board, \$650 obo. Larry 818-989-2234
- Charvel strat, metallic red, EMG pu's, gold Kahler trem, ebony fb, tweed cs, \$525 213-474-73196
- Customized Ibanez Rhoads, Jackson Charvel w/Kahler tremolo bar, org, \$1100 obo. 213-318-3175
- Martin D-1220 12-string, mint cond, \$899 obo Ron 213-372-3771
- 1967 Gibson ES-335 w/bxby, collectors item, xlt cond, \$550 obo Ron 213-372-3771
- Hagstrom bass, very rare, collectors item, \$249 obo. Ron 213-372-3771
- G&L bass, sunburst, mint cond w/hsc, \$325, Musicman bass, superb neck w/hsc, \$350 213-735-6221
- Ibanez Artist semi-acoustic elec guitar, xlt cond, sunburst, \$225 w/hsc. Gary 213-398-5215
- Custom Fender Strat, blood red finish, all blk hwr plus Kahler locking trem system w/fine tuners, \$500 or trade. 818-953-4251
- Ovation acoustic/elec cutout body guitar, EQ, vol control, blonde w/mother of pearl inlay, 4 mos old, \$650. John 714-548-8829
- Gibson J45 1963 acoustic guitar, sunburst color, Grover tuners, all org, one owner, xlt cond, \$300 Bill 714-548-8829
- Gibson Explorer 1979 reissue, natural finish, all stock, gold hwr, xlt cond, Gibson hsc, \$550 obo. 818-761-3735
- Fender Tele bass, nbs electrical work or pu, very gd cond \$250 Jim 213-318-7737
- Jazz bass, custom built by Performance Guitar, thru-body neck w/vintage P-bass nut, Duncan pu's, Badass bridge, extras, w/cs, \$400. Jim 213-318-7737
- 1961 SG Les Paul, gd cond, org PAF pu's, \$1000, 1964 Gibson Les Paul custom, all org, xlt cond, \$1150. John 818-763-9169
- Custom-made Plexiglas strat w/EMG pu's, DiMarzio maple neck, owned by Mike Ferran of Keel, \$350 Jack 213-653-5492
- Gibson ES-335 tobacco sunburst, chrome hwr, mint cond, xlt guitar, \$350. Matthew 213-253-1989
- Rickenbacker bass, black, vintage, \$400. Betsy 213-969-8801
- Explorer bass custom-built by Performance Guitar, custom bnidge, graphite nut, 21-fret maple neck, hockey stick head stock, \$375 neck alone, \$475 Mike 818-365-8705
- Ramirez classical guitar, \$1200, Daniel 213-828-9698
- Yamaha AE-1200T jazz elec guitar, top-of-line, new cond, superb w/hsc, \$580 or trade. 213-735-6221
- Ohm 5-string banjo, grt tone, mint cond w/cs, \$270. Lud- wig 1928 Rivera plectrum banjo, mint org w/hsc, \$320 or trade. 213-735-6221
- Fender RS-530 strat, new cond, top-of-line, cool split, locking trem, silver, deluxe hsc, \$375 or trade. 213-735-6221
- Fender Lead I, all blk, like new, \$295 obo. 213-467-6524
- Ibanez Roadster II w/Floyd Rose & DiMarzio pu's, \$250 obo, xlt cond Mark 818-716-2140
- GR-700 guitar synth w/G-707 controller w/MIDI-out & in mod, transmits pitch bn through MIDI & trks twice the normal speed, \$2195 Mark 213-273-2837

- Oberheim OB-8 & sequencer & DSX, new in box, never used, \$999 Dave 818-989-3389
- Roland JX-3P digital keybd w/anvil flight cs, program sound tapes, 1 yr old, xlt cond, \$600 obo. Ron 818-788-2871
- Yamaha piano, 48" upright, polished ebony, 3 yrs old, \$3200 obo Jeff 818-985-0143
- Roland Juno 106, grt cond, MIDI, \$400 obo. Ron 213-450-3435
- Crumar DS-2 synth, poly version of MiniMoog, built-in anvil cs, \$600 firm Jerry 213-820-5703
- Roland AP-30, touch sensitive, \$350 obo Shirley 213-838-0200
- Synth keybd for Intellivision, orig box, never used, \$300 Jacquez 213-920-2952
- Oberheim OB-8 & sequencer DSX, all new in box, never used, MIDI equipped plus analog, \$999 firm. Dave 818-989-3389
- Custom keybd stand w/MIDI system, 8 pedals, Boss 8-ch mixer, anvil cs, \$700 obo Charles 213-318-3175
- Roland JX-3P 6-v poly synth, org owner, brand new cond, \$700 818-793-3837
- Prophet 5, Rev 3.2 w/orig cs, xlt cond, \$850. Kevin/Excaltour 818-997-6209
- Kawai elec grand piano, 88 keys, feels & sncls lk real grand piano, \$1500, gd cond 818-907-5840
- Oberheim 4-voice in anvil cs w/external keybd & filter pedal, \$575 obo Al 213-295-1274
- Adam Schaff upright piano, gd playing cond, gd snd, blk finish, \$1600. 818-281-9882
- OB-8 synth w/MIDI & anvil cs, \$775 Grt shape. Ron 805-255-5879
- Electric Yamaha CP-30, brand new, \$550. Randy 818-960-9565
- Roland JX-3P, \$395 firm, perf cond 213-344-3608
- Rhodes Chroma, xlt cond w/anvil cs, \$1000 Steve (days) 818-478-0589
- Yamaha CP-30 elec piano, \$225, very gd cond, everything works. Lavelle 213-235-1096
- Fender Rhodes 88 suitcase piano, late model, mint cond w/stand & light, \$800 obo. Mike 213-254-3440
- Korg Poly 61, programmable, poly keybd synth, gd cond, \$350. 818-348-0161
- Roland Juno 6 synth, new cond w/manual, \$250. Higher Clavinet D-6, new cond w/everything, deluxe, \$180 213-735-6221
- Casio CZ-101, xlt cond, \$180 Carlos (days) 714-253-5611
- Seq Circ Max, MIDI voice expander, 6-trk playback, lk new, \$275. Chms 213-450-3435
- Seq Circ Max 6-trk MIDI synth, onboard 6-ch sequencer, mint cond w/all manuals, \$500 obo 818-761-3735
- Roland JP-8 poly synth w/sep night & left split keybd, stereo outputs, MIDI adaptable, mint cond, \$1500 obo 818-780-6917
- Casio CZ-101, xlt cond, \$225 818-994-8369

7 HORNS

- Selmar alto sax, Mk IV w/hg Fr, 1958 Pans model, overhauled, mint cond, grt action, incred tone, \$1500. 818-762-9962
- Haynes flute, model 1C, handmade silver, open hole, C foot, \$2300 Jean 818-981-7060
- Yamaha YFL-225 225 w/cs, \$135, Cleveland Euphonium w/hsc, xlt, \$220, York Coronet, made in Germany, w/hsc, \$130. 213-735-6221

8 PERCUSSION

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- Simmons SDS9 dbl-bass drum set, \$175 Nancy 818-893-3790
- Tama Techstar TS-305 elec drum mod, \$350. 818-357-0605
- Stingerland kick pedal, grt cond, fast action w/hw beater, \$45. 213-839-8111
- 5-pc Tama Superstar w/cases, hwr, Paiste cymbals, grt cond, lk new, \$900 obo Rob 213-450-3435

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- Zildjian 15" top-beat hi-hat, lk new, \$90. Steve 818-508-7396
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- Ludwig Pro model tympani, 23-26-29-32, extended collar, compl set of 4, \$3900. Xit cond. 213-664-5653
- Jenco classic vibraphone, top-of-line, \$650, grt bars. 213-664-5653
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- Two tenor Jamaican steel drums, \$400/both, xit cond. 213-664-5653
- Yamaha RX-15 drum mach, grt cond. \$350. Carl 818-445-3043
- Gretch pro touring 8-pc rosewood drum set wh/dwr, mint cond, \$1500 or trade for SDS-9. Mark 818-342-5226
- Wanted: 8x14 chrome snare by Peeri. Will pay cash. 818-953-4251
- 5-pc Rogers pre-CBS woodgrain set, two 13" toms, 14-16-24. Some cases, gd cond, \$500 obo. Randy 213-946-0088/397-0132
- 5-pc Ludwig drum set, cymbals, incl stool, hi-hat, lk new, butcher bk color, \$900. Randy 213-273-8001
- Tama Technic elec drum brain, \$300. John 818-357-0605
- Slingerland dbl-bass, 4 concert, 7 toms, 9 cymbals, 5 rtd, mbal, ball fire, chimes, blocks, \$3000. Quinn 818-296-2931
- Ludwig 22" black bass drum, \$75. Jeff 818-705-3866
- Tama elec drum module, TS-305 w/pads, \$300. Jeff 818-705-3866
- E-mu Drumulator, \$250 as is, one selector switch, pad. 213-654-3608
- Zildjian ping cymbal, 22", xit cond, will trade for Chinaboy or sell for \$100. Tracy 818-501-4310
- Ludwig snare, mint cond, \$125. Steve 818-508-7396

9 GUITARISTS AVAILABLE

- Guitarist/composer avail. Tired of musicians who say, but won't play? I play all sounds, all styles convincingly. Serious only pls. Barry 818-780-3009
- Guitarist & bass plyr, intermediate level, sk band or other musicians to form band, rock style. Charlie or Terry 818-705-2486
- Ambitious lead guitarist sks estab'd HR/HM band. Dead serious. Mark 818-716-6214
- Versatile guitarist/vocalist w/orig meter sks FIT wking band. Rick 818-780-2208
- Lead guitarist, 22, w/blistering metal scales & arpeggios, sks HR band. Pros only. Hvt xit equip, image, att. Keith 805-526-8125
- Versatile pro guitarist has recent touring/recording exp w/international known R&B rock act. Sks wking band, no HM. Tim 213-326-0655
- Guitarist, 28, infl by Roxy Music, Toto, Huey Lewis. Xit equip. 714-824-3131
- Guitarist w/extraordinary melodic approach sks estab'd HR band into Zep, Van Halen. Hvt image, equip, etc. Joe 213-558-9111
- Rock guitarist w/unique lead/rhythm style sks musicians w/grease, talent, & drive to capture & harness the moment. Derek 213-466-2622
- HR guitarist sks pro musicians to form all-orig image-minded proj. Greg 213-850-4913
- Lead guitarist & bass plyr sk estab'd band or re-estab'd band. Pro att & image musts. Brian 213-920-8781
- Black, 35, Christian guitar plyr lking for pro band or musicians. Infl jazz, fusion, R&B, gospel. Road/studio exp. 213-298-1859
- Unique guitarist/writer skng pop and Has keys & backgr vox, wants to work & collab Ongly from TX. Tom (evase) 714-775-1356
- (days) 714-894-1136
- Lead guitarist, 22, fantastic plyr, dils on keys, sks bassist, drummer & vocalist to form HR band. Very gd att. 818-377-9531
- Person who plays guitar avail. Infl TFF, Cure, Frankie Goes to Hollywood, other new alternative music. Steve 818-399-1100
- Guitarist, lead/rhythm, sks HR and. Hvt xit equip, tech, long hair image, dedic. Pros only. Randy (after 8pm) 805-298-1533
- Furiously funny picker ala Vai, Steve Stevens. George Lynch, lking for a blast. Sean (after 5pm) 818-902-0641
- Guitarist, seasoned pro, writer, sks all-orig rock act infl Van Halen, Beck & Perry. Jeff 818-980-7692
- Lead guitarist sks orig proj w/mgmt. Must hv keybds, 30 yrs old, 19 yrs exp, pro equip/att, melodic rock, funk, R&B. Pros only. Anthony 714-841-3894
- Versatile lead guitarist sks wking pop rock band, 10 yrs exp, xit equip, infl Clapton, Richards, Knopfer, Reed. West LA area, serious pros only. Jay 213-559-2505
- Hot Texas guitarist, snds like Steve Ray Vaughan/Hendrix, lking for pro band. No wasted notes. Kenny 213-827-4595/394-0595
- Xit guitarist/vocalist/composer, yrs exp, versatile, stage pres, modern look, lking for orig band. Hvt agent & mgr connex. Tim 714-613-4274
- Rhythm guitarist widesperately orig songs sks place n creative band lking to clinch deal. Keith 714-644-5702
- Rhythm guitarist sks pop rock new wave band, no HM pls. Infl Talking Heads, Oingo Boingo, Depeche Mode. Beginners OK. Gary 818-763-4878
- Guitarist sks melodic or commerc metal band Marshall equipped, hv ideas or orig. Dokken, Rat, Scorpis. Bob 818-780-5678
- Guitar plyr sks new band, orig proj. Pros only. Denny 213-943-7116
- Guitarist sks grp or estab'd songwriting team. Must hv something tangible. Infl Selling Records, Small Hom Sections, General Public, Oingo Boingo, Crowded House. Dino 818-357-9521
- Lead guitarist, 26, lking for HR band ala Dokken or Ratt. Orig. xit equip, chops, looks & hair, easy-going. Bill (5-9pm) 818-763-4878
- Lead guitarist/songwriter sks commerc hvy rock band. Gd att & equip, xit lead plyr, style of George Lynch & Vai. Serious only. Al 818-964-2212
- Guitarist, lead/rhythm, sks band. Infl blues, rock, R&B, fusion. Gary 213-398-5215
- Outstanding blues-based guitarist sks significant others to capitalize on classic rock resurgence. Dan 213-471-6573
- Boogie blues rock lead guitarist avail for clubs, casuals or showcasing. Gd equip w/instrs. Bnd 818-368-9320/709-4823
- Jazz guitarist & conga plyr sks jazz band. Hvt developed, tasty style, 20 yrs on fretboard, hv tapes. Ken 213-728-7798
- Lead guitarist, 26, 13 yrs exp, infl Shenker, Cooper, Scorpis, Grammi/Bonham image. David 213-739-0908
- Hvy-energy country rocker sks wking country or country rock proj. Infl Lynrd Skynrd, Steve Morris, Outlaws, Paul Gilbert. Jimmy 213-469-4995
- Lead guitarist aval for orig rock band w/hvy edge, killer leads & image. 714-841-9662
- Ex-lead guitarist for Allied Force sks to join image-conscious melodic HR band. Pros only. Kim 818-445-9692
- Hot lead guitarist w/10 yrs concert/recording exp w/iname plyr sks HR/HM band w/mgmt & label int. Serious only. 213-876-4290
- Worldclass lead guitarist/lead vocalist, BMI affil, sks proj w/mgmt, backing, label, recording, etc. Reliable, hd-wking, mega-Marshalls, Roland guitar synth, stage/studio exp. 818-366-1989
- Rhythm/melodic lead guitarist/vocalist lking for R&B gospel, pop or funk band. Serious only. Joe 818-964-4878
- Lead guitarist sks HR/HM young & dedic band w/intr spc. SFV, dead serious. Mark 818-716-6214
- Guitarist lking for bassist w/voice & drummer to form orig blues rock band. Infl Clapton & Hendrix, no egos. Alex 213-466-2359
- Bart Walsh, guitarist w/dt equip & image, sks estab'd commerc HR band, pref w/keys. Infl Van Halen, Rhoads, Lynch. 818-763-2891
- Young pro guitarist, very tasty, gd look/att, lking for serious-minded band, pref dance music. Call only if you are hungry for success. Mark 213-837-1152
- Creative eclectic guitarist skng musicians or writer to collab on musical ideas. Fritz 714-964-2564
- Lead guitarist sks pro-minded HR/HM act. Hvt xit equip & 15 yrs exp. Mark 714-626-2062
- Rhythm guitarist/songwriter avail to join or form orig pop rock band. Backgr vox & some keys, serious only, no smoking/drugs. John 818-840-9131
- Now guitarist sks musicians to form mod rock band w/melodies, dynamics, endless energy. Plyrs who speak their instrument desired. Derek 213-466-2622
- Exp'd lead guitarist w/instr songwriting & collab abil sks grt R&B band that wants to play. Michael (eyes) 818-792-6609
- Guitarist avail for pop band w/maj label deal. Snds like Police, A. Summers & Wang Chung. Chico 213-471-4770
- Glam guitarist lking for band or musicians w/very strong image to do something besides copy. Hana. I hv some ideas for something totally new. 213-874-3547
- Pro lead guitarist/songwriter/vocalist, 26, avail for orig pop band. Infl Beck, Townshend, Summers. Mark 213-461-7529

9 GUITARISTS WANTED

- VENDETTA sks rhythm guitarist w/pro att, image & equip. Currently recording frst album for indie release. Darryl 213-371-5971
- Attention all hot rocking lead guitarists. Extremely versatile bassist/lead vocalist & drummer lking to compl hard-rocking trio. No equip nec. Clay or Blake 213-989-7810
- Look act w/major mgmt sks exp'd lead guitarist/rock image, strong vocal harmony, pro creds (7-9pm) 818-886-9750
- Atomic age speed metal band sks virtuoso guitarist. We are probably too prog for you so don't call. Brian 213-531-4225
- Guitar plyr needed to reform estab'd moody emotion/hvy powerful rock band. Alarm, Cure, Mission, McCoy, Jazezels. Furs, image import, very orig. 818-376-0632
- Metal guitar virtuoso w/dt for lives dates & album proj. Must be fully indep & pro; long hair image, vox, equip, trans musts. Willie 818-767-8556
- Guitarist w/dt for hard-hitting new music grp w/unlike/dep snd. Hvt mgmt, now shopping labels. Infl Quentin, Chili Peppers, Duane Eddy. 213-851-2042
- WIDE AWAKE is auditioning guitar plyrs to play moody, emotly powerful rock, orig concept. Serious & career-minded, strong image a must. 818-376-0632
- NATURAL ACT sks guitarist w/vox infl Simple Minds, Power Station. Att, image, pro musts. Rick 818-841-9796
- Female lead guitarist needed for all-female wking HR band. Need tape/prc/grd stage pres. Frank (afternoons) 818-982-5232
- Female guitarist w/dt to start all-grt HR in band in San Gabriel Valley. Dantia (after 6pm) 818-595-4029
- Christian guitarist needed for new wave band. Ministry-minded only. Mike 714-994-6645
- R&B top grp w/maj record deal intr skng lunk rhythm & lead guitarist. 213-871-5186/837-1746
- Guitarist w/dt to compl HR proj w/mgmt, label intr, currently playing arcuit. Must hv metal style, xit image/att. Pros only. 213-871-8065
- Beginning lead guitarist skng Vixen-type to form band, 20-26, infl UFO, Shenker, Aerosmith. Orange Co area, serious only. Alie. 714-832-1504
- Visually striking female guitarist sought by hi-tech lunk new wave techno pop band. Pros only. 213-482-8084
- Lead guitarist needed immed to compl semi-glam post-punk band. Infl Billy Idol, Alarm, Gene Loves Jezebel, must look & play the part. 818-994-9325
- Rhythm guitarist/lead vocalist needed by reforming band. Infl Cure, Who, Echo, Bowie. Steven 818-289-1566
- Guitarist w/dt for DAYGLOW, punk funk surfl dance band. Infl Bow Wow Wow, Led Zep, Miles Davis. Young & talented only. 213-851-0797
- Female musicians, are you ready? Well, get ready! TABOO needs guitarist, bass & keys for T40 org internet touring. Hvt mgmt, agency intr. 213-839-8734
- Christian guitarist w/dt for immed spot in band. Hvt gys, 2 albums, arplay & following. Serious but fun-loving & crazy. Mike 714-994-6645
- Guitarist w/dt by hard pop band ala Cheap Trick, Gen-X, Bay City Rollers. Backgr vox prof. Tony 818-346-8856
- Pro bassist & drummer, 10 yrs together, respons, dedic, sk estab'd pro rock proj. Melod, commerc acces, ala Journey, Rush, Scorpions, Heart. Ron 818-363-0221
- Guitar plyr w/dt for Whtsky grg. Nov. 20. Infl Fender Tele, S. Jones, Keith R., Pretenders, Motorcycle Jackets. George 213-926-9434
- Lead guitarist needed w/exp, no flakes, infl U2, Gene Love Jezebel & Cult. Mel 818-509-9770
- Lead guitarist w/dt to create all orig melodic rock band, Boston/Journey/Night Ranger style. Hvt backing & recording time booked. Pros only. Rick 714-960-2259
- Funk rhythm rock guitarist w/dt to co-write w/outful white singer/writer. Goal to make records. Serious pros only. Sly Stone/Stones/Tina Turner. Diana 213-856-0073

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- **Estab'd metal band RUTHLESS** sks pro lead guitars. Gd lks, att, equip, trans musts, infl Wolf Hoffman, Kenny 714-447-3434
- **Pro guitarist** wtd for prog metal band recording EP. 415-621-4056
- **Female guitarist** wtd for new dance band infl New Order & Chic. Some backgr vox. Amir (Leves) 213-859-8383
- **Lead guitarist** wtd for estab'd band. Must hv xlt image & backgr vox, infl Cheap Trick, Hanoi Rocks (after 6:30) 818-964-7346
- **FOURPLAY**, NY-based band coming to LA, grt connx & songs, needs bass & guitar plyrs, vox a plus. Debbie 818-503-0850
- **Local act w/maj mgmt** sks rhythmic guitarists w/keyboard exp, rock image (7-9pm) 818-866-9730
- **Lead guitarist** wtd for far-reaching pop rock band. Skng musician w/intel & abl. Alex (9-11pm) 213-652-5686
- **Hot guitarist** wtd, rockabilly style, for 50s/60s Vegas shows. Rocky 818-980-5850
- **Pop band w/commerc** but unique snd sks lead guitarist. You must hv melod chops, no metal pls, infl Cars, Bonaterra 213-923-6393
- **WHISKER BISCUITS** sk lead guitarist, salary paid 213-853-9596
- **Guitar plyr** wtd for SGV band infl Cult, Siouxsie/Banshees, Echo/Bunnymen, Gene Loves Jezebel. Career-minded, 18-22, grt musician (after 7.) 818-570-8003
- **Tasteful rthm guitarist** under 30 wtd for forming band infl Springsteen's BTR. No EVH/metalists. Gd att, leveled-edge orgs. Santa Monica Alex 818-395-5338
- **Guitarist w/keyboard** abil wtd to compl commerc rock act infl Bon Jovi, Honeydew Suite. Backgr vox & rock image. rec. Gigs booked, EP pending Jeff 213-214-0370
- **Guitarist/bs** dbl wtd for all styles, 40s/80s standards & rock to back exp'd female vocalist for wknd work. Alex 818-768-3964
- **Creative lead guitarist**, dbis on keys, wtd for orig pop rock band infl Outfield, Scandal, Springfield. Serious only, no smoking/drugs John 818-840-9131
- **Guitarist** wtd for orig prog infl U2, INXS, etc. Pros only. 714-786-4444
- **Guitarist** wtd w/vox for image-oriented band w/mgmt & strong songs, infl Andy Taylor, Steve Stevens, Bryan Adams, Richard (days) 818-993-3030
- **Animal drummer** sks young musicians to start from ground up. Very metal & very long hair. Metallica, Megadeth, Metalheads & longhairs only Todd 818-343-8187
- **Bass/vocalist** sks all-orig commerc rock band infl Night Ranger, Triumph, Journey. Must be willing for me to do some lead vox. Bobby 818-769-6850
- **Bass plyr** sks w/ing T40, club, casuals or recording band. Copy or orig, all styles, gd chops, read charts, much stage/studio exp, equip, trans Ron 818-997-0230
- **Bass plyr** w/extensive studio & live exp, all styles, sightread, slap, improv, sings, sks w/ing T40/casuals or recording band. Larry 818-989-2234
- **Bass/vocalist** w/ing lead vox & keys sks FT pro w/ing band. Trans & xlt equip Sam 818-353-0225
- **Bass/vocalist** w/ing sks R&B funk band w/mgmt. Will tour, infl Prince, Lewis Johnson, Stanley Clark. Ron209-739-1203
- **Pro bassist** & drummer, 10 yrs together, respon, dedic, sk estab'd pro rock prog. Melod commerc acces ala Journey, Rush, Scorpions, Heart. Tom 818-784-7336
- **Bass/vocalist**, 34, w/vocal abil, sks wknd casual band & musicians to form Pop rock, R&B. So Bay. Jim213-713-7737
- **Rock bassist** w/gd equip, grt chops, xlt look. Horner 818-848-4061
- **Pro bass plyr** skng pro band for tour sit. Played & recorded many hrs in recording studio. Pros. only Mickey 213-531-8969
- **Bass plyr/songwriter** lking for serious pro orig inspired rock act ala Heart, Foreigner, Kansas. Doug 714-731-9045
- **Bass plyr** w/high range lead vox lking for T40 band. Serious only, willing to travel. Richard 714-889-3925
- **Bass/vocalist** w/stage & studio exp, longhair image, sks pro melod HM grg w/label intr, signed or good mgmt 213-258-4307
- **Bass guitarist** infl Stones, Kinks, Replacements, Wezen Peter 213-326-8697
- **Aggressive bassist** wtd for power metal band w/mgmt & vinyl. Pros only. Tommy 213-462-5663
- **Rock band**, orig snd, sks bass plyr w/backgr vox, image, mature. Interested in collab. Peter (after 5) 818-240-0274
- **Power rock** 70s cover band, stb gggng, sks exp'd dir ing bass plyr Richard 213-390-2341
- **WIDE AWAKE** is auditioning bass plyrs to play mood, emotly powerful rock, orig concept. Serious & career-minded, strong image a must. 818-378-0632
- **Band w/following** has immed opening for rock image, young bassist. Plays LA clubs on wknds. John818-367-9318
- **DALLAS DOLLZ** auditioning bassist w/pro equip, image, dedic. Perry or JD 213-462-9616
- **2nd bassist** needed for orig band. Dreamy snd ala Kate Bush, Bowie, Death Cult. No pros, Pomona area. Terrence 714-627-9009
- **Beginning lead** guitarist skng Vixen-type to form band 20-26, infl UFO, Shenko, Aerosmith. Orange Co area, serious only. Allie 714-832-1504
- **Bass/vocalist** wtd for STARR, new hv rock band. Must be young & talented w/xlt longhair image. Aggress team plyrs only. Gene 818-249-9276
- **Bass plyr** wtd for Tuesday night jams. Must be qual musician, vox & orgs a plus. Rockin' blues Josh818-704-7879
- **Bass/vocalist** w/high backgr vox, wtd to compl HR w/metal edge band. Ready to go, record in Jan, songs released in Europe & US. Howard (after 5:30) 818-442-2017
- **Bass/vocalist** w/stage & studio exp, gd image, vox, infl Genesis, Beatles. Ron 714-529-8220
- **Exp'd bass plyr** for new grp of R&B funk pros. Debra 213-664-9176
- **Bass/vocalist** w/backgr vox wtd by reforming band infl Cure, Who, Echo, Bowie. Steven 818-289-1566
- **Female bassists**, are you ready? Well, get ready! TABDO needs you for internal touring. T40/orgs, hv mgmt, agency intr. 213-839-8734
- **Female bassist** wtd by orig female rock practitioners w/metal edge, infl AC/DC to Priest. Xlt equip, pro rock att musts. 818-953-4251
- **'80s folk** grg, grt songs, unique snd, sks bass plyr. 213-473-3179
- **Bass/vocalist/writer** w/strong high tenor 2nd lead vox sought by wkng copy/orig rock band. SO JOURN 714-494-4582
- **Bass/vocalist** wtd to form rock band. Recording & rehrs spc accessible. Rob 818-764-2582
- **Bass/vocalist** wtd for new grp infl Beatles, Damned, X, Billy Idol. Open-minded, dedic, vox a plus. Label contacts Don 714-960-6257
- **Bass plyr** w/exp, no flakes, infl U2, Gene Loves Jezebel, Cult. Mel 818-509-9770
- **Bass/vocalist** wtd to create all orig melod rock band, Boston/Journey/Night Ranger style. Hv backgr & recording time booked. Pros only Rick 714-960-2259
- **Solid bassist** w/backgr vox needed for all-orig commerc rock band w/female front. Hv demos, gigs, airplay on local music show. Becca 213-256-6396
- **FLOTSAM & JETSAM** are holding auditions for pro bass plyrs. Pch/late/bto to 1510 N. 48th St. #115, Phoenix, AZ 85008 Kelly 602-220-0633
- **ETERNAL RIGHTS** sks Christian bass plyr. Must hv strong walk, pro image & equip, trans a must. Infl Dokken & Loudness 818-334-8399
- **Pro guitarist** & drummer w/grt mater, equip, extreme dedic, sk male vocalist. Image import, talent a must. All-orig melod ballsy rock. Tony 213-949-5510
- **Bass plyr & drummer** wtd by guitarist/vocalist w/grt tasteful R&R mater. Very image-minded & very serious only. Johnny 818-893-1285
- **Bass/vocalist** wtd for orig band HR guitar & vox w/R&B-style rhythm section. Sly Stone meets AC/DC. Groove plyr. Dave 213-663-2065
- **Bass/vocalist** needed, should be melod, must know jazz chords, infl English fake jazz, soul & pop. Very serious. Matthew 213-293-1989
- **Bass plyr** wtd for HR act. Exp, vox, longhair image, dedic req'd. Pros only 213-412-6651
- **Bass plyr** wtd for band w/strong commerc qual songs. Big rock image, infl DLR & Heart. Maj label intr. 818-995-3786
- **Bass plyr** wtd immed for commerc aggress band w/maj label intr. Strong rock image & guts essential. 213-457-1181
- **FOURPLAY**, NY-based band coming to LA, grt connx & songs, needs bass & guitar plyrs, vox a plus. Debbie 818-503-0850
- **Bass/vocalist** wtd for orig prog infl Toto, INXS, Queen. Must be in pocket, powerful, must sing. Must hv pro refs & equip. Scott 818-506-8692
- **Bass plyr** w/vox wtd for power pop band. Everybody's Must hv gear & trans. Ratt 213-664-6438
- **Hot rockabilly bass plyr** wtd for Vegas 50s/60s show. Rocky 818-980-5850
- **Female bassist** wtd for orig rock band infl Cliff Williams to Pete Way. Xlt equip, pro rock att musts. 818-240-5829
- **Bass plyr** needed for modern hi-energy commerc HR band w/dance infl. Recording/live. 818-989-7932
- **Simple bassist**, under 30, wtd for forming band inspired by Springsteen's BTR. Melod orgs, straight ahead, gd att & enthus musts. Santa Monica. Alex 213-395-5338
- **Bass plyr** wtd for hv commerc rock act w/xlt mater & name producer. Image, att, chops musts. David 818-355-5238
- **Hollywood rehearsals**, currently showcasing & shopping tape, 2-guitar R&B. Chuck 213-467-6554
- **Bass/vocalist** wtd, orig rock, Springsteen/Neil Young infl, etc. Rhs spc avail, serious only, no flakes. Steve213-450-8834
- **Heavy-handed showman** for top-caliber rock act w/upcoming LP, video, live exposures. All-pro reqs, grt future, photo/label/resume. 818-781-0388
- **Creative bass plyr** wtd by HR musicians. Long hair pref, gd appearance, no glam, pro-minded M/F. John 818-840-9131
- **M/F bassist** wtd for orig pop rock band infl Outfield, Scandal, Springfield. Serious only, no smoking/drugs. John 818-840-9131
- **Bass/vocalist** wtd for orig rock prog. Req's: Time, drive, counting, dedic, melod. Goal: Dynamic music, then sell it. Derek 213-466-2622
- **Straight ahead** rock bassist wtd by orig 3-pc set. Must hv act together 213-674-4007/818-508-7989

10 BASSISTS WANTED

- **ALLIED FORCE** is still auditioning bass plyrs. We're lking for a Billy Sheehan to form org HM band. 818-445-9692
- **Bass/vocalist** wtd for band w/orig attorney & major label intr. Beatles/Springsteen infl. Chris 213-850-2343
- **Bass/vocalist** wtd for cryptic romantic band, infl This Mortal Coil, Cure, U2. Must hv pro att, pro equip, pro image. Damien 818-846-3010
- **Bass plyr** for commerc HR/HM band w/mgmt & financial backing. Must hv xlt equip, image & vox. Dead serious 213-208-6539/714-639-1358
- **Bass plyr** wtd for prog hv rock band. Gd att & commitment a must. 213-969-8327
- **HR'n bassist** wtd, must hv heavy equip/mgmt. Pros only. Stacy 213-850-6913
- **ZYKLON B** needs bassist for punk, no metal. Pros only. Bnan 213-275-9675
- **Mike** 818-993-3030
- **Bass/vocalist** needed for backup band featuring pro pop vocalist w/label intr. No immed pay but great future & contacts. Must sing, infl Elton & Manlow. Kyle 213-876-9339
- **MARY POPPINZ** auditioning bass plyrs, vox pref. Image/equip/trans, must be diverse. Hv mgmt & label intr. Howie 818-352-2686
- **Bass plyr** needed to reform estab'd moodly emot'lly powerful rock band. Mission, Cure, Alarm, Y.A. Jezebel's. Fury, image import, very org 818-376-0632
- **HM bass plyr** wtd for live dates w/estab'd Hollywood band w/album & mgmt. Must hv pro att, long hair, vox, equip, trans. 818-767-8556
- **Bass plyr** needed for orig commerc pop rock band w/connex. Must play solid & smply & funky & hv pro demo. Debbie 818-883-7094

10 BASSISTS AVAILABLE

- **Bass plyr & guitar plyr**, intermed levels, sk band or other musicians to form band, infl Billy style. Charlie or Terry 818-705-2466
- **Bass plyr** sks band, infl Billy Idol, U2, Pink. Floyd desire to succeed. 818-993-3030
- **Bass/vocalist**, multi-instrumentalist/writer, sks aware & disciplined musicians to work toward unique prog pop grg ala Mr Mister, Genesis, Toto. Scott 818-891-1585

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 • **Keybdist/vocalist, steady work w/comedy rock grp, gd ply, some travel. Reno/Vegas/Atlantic City. Strong mgmt!** Ken 714-635-3533
 • **Oppty for pro M/F keybdist w/vo w/money-making Long Boh contemp tasteful rock trio to play upscale lounge gigs in LA/Orange Co. Serious only Steve (5-10pm) 213-435-2925**
 • **Beginning lead guitarist skng Vixen-type to form band.** 20-25, infl UFO, Shenker, Aeromsmith. Orange Co area, serious only. Allie 714-832-1504
 • **Keys wtd to form duo by synth guitarist, 26, w/grt vox. MC5/00PA drum mach, gd image, vox infl Journey, Survivor David 818-889-9530**
 • **Keybdist/synth for image-conscious org pop band w/mgmt. Must hv own equip & be able to program. Grl lks essential Debra 213-467-1899**
 • **Female keybdist, are you ready? Well, get ready! TABOO needs you. Ong T40, infernaly touring grp, hv mgmt/agency intr 213-839-8734**
 • **Textural minimalist ala Japan needing for org mod rock band currently gigging. Sola gear, 80s image essential. Mike 213-415-6517**
 • **Multikeybdist, hi-tech, vxo a plus, for upcoming T40 gigs. George 714-371-4641**
 • **Keybdist wtd for top-drawing band w/grt industry connex. Serious only. Kevin 714-836-8201**
 • **Extremely visual synth/percussionist sought by contemp rock band. Vocal abil & hardcore features a plus. 213-482-8084**
 • **Piano plyr wtd for Whisky gig, Nov 20, infl Black Hair, Leather Jackets, Jerry Lee Lewis, Billy Idol. George 213-926-9434**
 • **Keybdist wtd to create all org melodic rock band, Boston/Journey/Night Ranger style. H/v backing & recording time booked. Pro only. Rick 714-960-2259**
 • **Keybdist needed for mod pop rock band currently playing circuit, recording album w/maj lab intr. Gd att, Mirage & DX-7 essent. Mark 213-871-2332**
 • **Killer melodic HR band infl Dokken, Night Ranger, Bon Jovi, skng talented keybdist. Must hv long hr exp w/ elec, trans. Johnny 213-949-1205**
 • **Multikeybdist wtd for commerc HR band w/live dates & album prq. Must hv equip, vox, trans, longhair image, no flaks 818-767-8556**
 • **Jazz groove forming, need keybdist w/developed tasty style. Ken 213-728-7793**
 • **Keybdist needed by RAGING SHADOWS, all-org act in LA, must hv equip & exp. Tom 213-271-7446**
 • **Funky keybdist wtd by all-org rock dance band. Mostly rock, all-org mater. John 213-876-3989**
 • **Keybdist/composer wtd to collab w/singer/songwriter/lyricist to form org pop R&B band ala Jarreau, Transfer, Franks, etc. Henry 818-765-0122**
 • **Local act w/maj mgmt sks keybdist w/strong rhythm guitar exp, harmony exp, rock image (7-9pm) 818-886-9750**
 • **B-3 monster, dedic Hammond specialist w/synth backgr, gbl on guitar helpful, no flaks. Gary 818-763-7375**
 • **Keybdist wtd for already formed band doing T40, classic R&R, org mater welcome. Ready to work. Tom 213-410-0228**
 • **Keybdist wtd for funk punk dance band w/flash mod snd infl P-Funk, Yello 213-851-0797**
 • **R&R band w/gts, solid rep & hit mater lking for keybdist w/B-3 snd, only the best should apply. Steve 213-874-0140**
 • **David 213-306-0546**
 • **Keybdist w/vox & input wtd for power pop band. Everybody sings. Must hv trans. No prodigies pls. Raff 213-664-6438**

• **Get on board a giggering org power pop band. We like emotion, color, environment w/punch, power, perf. Got it? Get it. John 213-839-5622**
 • **Synth keybdist wtd, M/F w/vox, for funk pop org band ala Jesse Johnson, Madonna, Janet Jackson. Team plyr, gd image, reliable 213-291-3175**
 • **SGV band lking for keybdist, 18-22. Must be gd musician, infl Cult, Cure, Gene Loves Jezebel. (after 7pm) 818-570-8000**
 • **Roy Blitar/Danny Fedencio elec piano/keybdist wtd, under 30, circa BTR/Darkness, for org straight ahead band. Gd att & enthous. Santa Monica (Alec) 213-395-5338**
 • **Andy Rayfield call Trish or Barry, 818-889-9530**
 • **Keybdist wtd, band forming infl Springsteen, Dylan, etc. Rhrs spc aval, serious only, no flaks. Steve 213-450-8634**
 • **Synth plyr needed left-hand bass a must. Showcases for female singer, 1st single has been released, picked in Cashbox 818-344-8515**
 • **Keybdist w/left-hand bass & guitar plyr/bass abil for all styles 40s/80s standards & rock to back exp'd female vocalist for weekend work. Alex 818-768-3964**
 • **Keybdist wtd by So Bay org pop rock band w/maj label intr & gigs JX-26 & TX-7 avail. Rob 213-372-8556**
 • **Bass synth w/grt vox wtd for melod synth dance band. Gd looks & drive essential. Mike 213-876-4649**
 • **Keybdist/lead vocalist wtd for org pop rock band. Infl Outfield, Scandal, Springfield. Serious only, no smoking/drugs. John 818-840-9131**
 • **Keybdist, pref w/guitar abil, to compl commerc rock act infl Bon Jovi, Honeymoon Suite, Backgr vox & rock image nec, gigs booked, EP pending. Jeff 213-214-0370**

12 VOCALISTS AVAILABLE

• **Female vocalist avail for band, sings R&B, jazz, harmonies. Maria Rose (9-5) 213-678-3233/937-7011**
 • **Female vocalist skng band, 1no or 2-pc. Phi 818-781-6520**
 • **Vocalist/songwriter/guitarist, live/studio exp, trained, lking to join or form creative org alternative rock band. Career-oriented. Jeff 213-657-4683**
 • **Female vocalist w/songwriting abil avail to join or form org band. Diane 213-465-8159**
 • **Lead vocalist & all backgr vox, songwriter, musician forming R&B pop rock band for touring & recording. Also hv mgmt. Tommy 213-234-8006**
 • **Female singer, low smooth voice, pretty snd, country, pop or swing, sks band Can do lead or backup. Carmen 213-382-6486**
 • **Male vocalist wishing to join band or 1no for local imitate gigs. Career-oriented, infl Lou Rawls, Jeffrey Osborne, R&B T40, jazz. Boyd 213-971-0701**
 • **Lead vocalist sks power metal band w/flash att, solid foundation, & gdy ready. Pro only. Gary (after 7:30pm) 818-785-8691**
 • **Dynamic lead vocalist w/grt image sks HR/HM band. Cindy (after 7pm) 818-790-5578**
 • **Female vocalist sks casual band, has exp, looks, versatility 818-780-9913**
 • **Lead vocalist sks band w/progr snd & gd att, exp'd in all types of music. Grl image, lking for the right click. Pro only. David 213-969-8327**
 • **Very ambitious female singer skng band for local deal, infl Madonna, Prince, Janet Jackson, etc. Pro only pls. Cynthia 213-466-7344**

• **Killer pop singer/songwriter/vocal arranger w/may credz lking for serious band. Eimer Jr. 213-450-5879**
 • **Pretty female singer w/gd image, range, sks dedic R&B T40 band. Brooke 213-652-0907**
 • **Vocalist w/highly org mater needs hard-hitting band to seek deal. Infl Talking Heads, Cult, Petty. No HM, Keith 714-540-1742**
 • **Male lead vocalist, 4 oct, has worked w/several nat'l acts, skng wkg bands only. H/v sampling keys & 8-trk studio, infl Mr Mister, Journey. (after 3pm) 213-874-5874**
 • **BAD INFLUENCE sks HR male vocalist. Strong grt lks. 818-889-9530**
 • **Male lead vocalist, 26, infl Journey, Survivor, grt lks. 818-889-9530**
 • **Vocalist sks band experimental w/ethereal symphonic snds, hv mater. Randy 213-559-2375ext1575**
 • **Powerful male singer, high voice, gd falsetto, strong lead/harmony. Gaylen 818-244-5351**
 • **Female singer from France avail for band w/recordng contract. 213-465-6351**
 • **Female vocalist for metal-edged rock, hv looks & cool No drnk/drugs, xt musicians only 213-680-4413**
 • **Vocalist & drummer w/backing & time booked sks guitar, bass & keys to form org act ala Boston, Journey, Night Ranger. Pros only. Rick 714-960-2258**
 • **Female vocalist avail for org bands. Rock/pop infl, no HM. Pro only. Susie 213-372-9318**
 • **Versatile male lead singer, 30, sks pop w/kg or stb w/kg T40 commerc band, duo or 1no. Wayne 213-659-3612**
 • **Female vocalist avail for band, very versatile. 213-666-3429**
 • **Scoutful white singer/writer needs funk rhythm rock guitars for collab. Goal: making records. Sly Stone/Stones/Tina Turner. Diana 213-856-0073**
 • **Pro male vocalist, 33, 1st tenor, studies voice, sks steady org proj into showcasing & playing live w/mgmt, backing or deal. H/v connex. Jay 818-764-1721**
 • **Vocalist/songwriter/writer needs funk rhythm rock guitars to do org eclectic pop ala Beatles, Police. Long Boh area. Michael 213-439-2264**
 • **Female lead vocalist sks T40 band in LA circuit, gd range, Anna 213-398-5946**
 • **Female vocalist/songwriter/keybdist/sks bassist, guitarist, drummer & keybdist for proj. Has booking agent. Barbara 213-296-0647**
 • **Gentleman singer, xlt soul, tone, range, image, pref rock band w/album intr, sightreads xlt, grt power. John 213-469-2711ext207**
 • **Female vocalist, reliable, xlt lks, pres, att. studio/live/video 213-469-2711ext207**

exp, sks sincere serious pop band only. Poss backup (pop, blues, rock, country). Mars 818-783-0310
 • **Female vocalist skng serious recording/perf prq, Xlt vocal abil, some recording exp, contemp image, well versed in variety of styles. 213-839-5803**
 • **Singer infl by Bowie, Iggy, Psych Furs, etc. 1'm a performer w/sage pros & studio exp. 1 write & hv demo tapes. Tim 213-461-9666**
 • **Female vocalist, 3-oct range w/exp, sks new music band infl Coteaux Twins, Kate Bush, Missing Persons. Cindra 213-865-7890**
 • **Dynamic singer/songwriter lking for R&B jazz musicians to form band. Stridly orgs, serious only. Michael 818-368-8346**
 • **Female lead singer sks rock or new wave or new music band. Gd stage pres, also songwriter. Sonia 213-650-8178**
 • **Female lead vocalist & male keybdist sk band or musicians infl Journey, Night Ranger, Survivor, Heart, Lary 714-991-3001**
 • **Worldclass lead vocalist/lead guitarist avail, BMI affil, sks w/mgmt, backing, label, recording. Reliable, hv-wkg, mega-Marshallis, Poland guitar synth, stage/studio exp. 818-366-1988**
 • **Female vocalist, trained voice w/range & qual, sks wkg band. Melod pop & jazz styles. Serious only. Paul 213-839-8027**
 • **Mulatto female vocalist sks band. Exp'd in T40, R&R, R&B, oldies, standards. Carol 714-828-4687**
 • **Lead tenor vocalist sks band, pro-trained, years exp'd, very versatile. H/v compl PA. Pros only, no metal. It's worth the call. David 818-845-4736**
 • **Female vocalist for wkg band, T40 & R&R. Serious only. Jenna 213-925-2051**
 • **Female vocalist avail for org pop rock funk band infl Aretha, Missing Persons. 25 lyrical, 3-oct, legit mgmt. 818-792-4206**
 • **Singer wants to start band. Stones, Sexton, Idol. Karl 213-281-7390**
 • **Female vocalist, 22, w/6 yrs studio/gig exp, sks all-org female band. Pro only. Rebecca 818-881-4716**

12 VOCALISTS WANTED

• **Lead vocalist wtd, commerc rock band sks talented front-**

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At VOCAL DYNAMICS we specialize in private vocal instruction and top flight vocal production. We train vocalists at all levels to sing expertly and work with them on their songs, line by line, using our proven vocal production system, giving specific direction detailing how to improve every aspect of the vocal line. We then teach the singer how to execute the produced version of the song, and can assist with or completely produce the vocalizing on the recording date.

"VOCAL PRODUCTION TIPS FOR ENGINEERS AND PRODUCERS" by THOMAS APPELL DIRECTOR / VOCAL DYNAMICS

FEATURED article in the November issue of *Mix Magazine*

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Male vocalist with strong style, but must be powerful. Serious only...
*Male vocalist who dubs on keys wtd for on pop rock band...
*Male vocalist wtd to share 4-bdrm house in Anaheim w/king musicians...

Lead vocalist who dubs on keys wtd for on pop rock band...
*Male vocalist wtd to share 4-bdrm house in Anaheim w/king musicians...
*Male vocalist wtd for on pop rock band...
*Male vocalist wtd for on pop rock band...

13 DRUMMERS AVAILABLE

Hard-working drummer from NYC looking for commercial material...
*Male drummer wtd for on pop rock band...
*Male drummer wtd for on pop rock band...

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13 DRUMMERS WANTED Band whop attorney & may label intr. Springsteen/Beatles intr. Chas...

14 HORNS AVAILABLE

*Killer sax player looking for funk R&B band...
*Drummer wtd for on pop rock band...
*Drummer wtd for on pop rock band...

14 HORNS WANTED

*Sax plus winds/guitr wtd by band doing ongtasty covers...
*Drummer wtd for on pop rock band...
*Drummer wtd for on pop rock band...

15 SPECIALTIES

*Internationally acclaimed recording artist w/lyncal songs...
*Drummer wtd for on pop rock band...
*Drummer wtd for on pop rock band...

16 SONGWRITERS

*Internationally acclaimed recording artist, espec strong on composition...
*Drummer wtd for on pop rock band...
*Drummer wtd for on pop rock band...

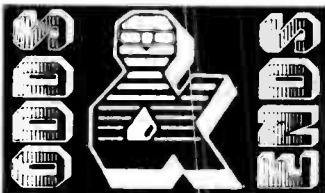
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